

"CLIPPER" DRAMATIC, VAUDEVILLE, BURLESQUE & CIRCUS NEWS



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THE BABBLER.

He Talks About You and the Things You Say and Do, in a Purely Personal Way.

BY MORRIS JONES.

"There's always two sides to every story," I remarked to the babbling one, after he had concluded his recital this morning.

"Yes, I suppose there is," he replied, "but I certainly think it is mighty funny that a theatrical audience can't manage to get into the house before the curtain goes up."

"There may be some reason for people not making the show on time," I suggested.

"Bosh! It doesn't seem to make any difference whether you announce your curtain to go up at 8 P. M., 8.15 P. M. or 8.30 P. M., there's always a bunch of mutts who wander nonchalantly in anywhere from five to twenty minutes late. But that's not the worst feature of it," complained my kicking friend.

"No?" I queried. "What is a worse feature than their coming into the theatre after the greater part of the audience is already seated, and disturbing things so that no one has any chance to hear what is going on on the stage?"

"It is bad enough that they're late," he replied, "but to my mind what has this skinned a mile is the fact that they immediately burst into a pean of glory and discover that there are a couple of million loose ends of conversation that need picking up and distributing. It doesn't make a particle of difference," he went on gloomily, "that you and your girl are seated in four dollars' worth of perfectly good seats—that doesn't even annoy them, if they notice that you're even in the theatre."

"You must have had some particularly annoying experience to make you feel so keenly on the subject," I suggested, thinking to draw him out and have him unburden his mind.

"I have that," he retorted.

"Well, then," I said, "let's have it—get it off your chest."

"The other night I dropped into see that 'Get the Coin in a Rush' show at the Frolic, and was taken care of handsomely by my friend, Daniel, who was subbing for Light-foot Bertie, who's in Chicago for the Yankee Doodle firm."

"Cut the boosting for your friends and get down to cases. Put us on to what happened to make you have such a grouch."

The Babbler looked up at me.

"Well," he said, "you can imagine that with a show that is doing the business this one is I didn't have a pair handed me for the first or second aisle. Nothing like that. Daniel did the best he could; chloroformed the treasurer, a nice little fellow as you'd meet in a long time, robbed him of a couple in the last row, and planted us there."

"And then?" I inquired.

"We were comfy about ten minutes before they rang in the overture and the house kept filling right up. The show is programmed to start at 8.25 P. M., surely late enough for any ordinary human beings to get into the seats. By the time the musical doctor had carried his union moosickers through the overture and the plush curtain was pulled up by the husky union men up in the flies, there were about one hundred seats scattered all over the orchestra floor without anyone camping in them."

"Maybe the speculators had the coupons and they hadn't been sold yet," I offered as an idea, thinking he would explode, which he did.

"Rats!" was his inelegant rejoinder. "I never in all my life worked double with such a boob as you are—always making excuses for mutts that keep handing the double X to everyone they get near—you make me very tired and fatigued."

"That's some speech," I ventured to reply. "But on with your sad story of the Wrongs of Babbling Bill—you interest me strangely, my young friend."

"As I was about to say when you made the break about the speculators. The spec didn't have the seats, because people don't come dressed in the dekalette gowns and the the open-faced suits to take a chance on the sidewalk with the ticket sharks. These seats I was talking about were all sold, and don't you worry that they weren't."

"Admitted they were sold," I said. "On with the tale."

"The curtain goes up and the piece begins, but no one on the orchestra floor had any idea of what was being handed them by the jaunty troupe of Theesplans on the stage."

"A few people coming in surely didn't make that much noise," I said.

"Oh, and didn't they," he sneered. "Well, that's just what they did. First crack out of the box, after the show had commenced, was a group of three—two debutantes, not over forty-five apiece, with stovepipe skirts and nothing much above the belt, and with their hair sticking out behind like a whisk-broom tied with gold ribbons, and a slabsided, gray-whiskered, undersized runt of a gink, about fifty-nine years to the bad, full of rheumatism, and dolled up in an evening suit that was built for a college boy. They came in through the back door, out of a hire taxi, I imagine, and discovered, the minute their tribbles hit the Wilton, that they had neglected to finish the discussion they began at dinner."

"Did they warble loudly?" I asked, in amusement, picturing the Babblers' face as it must have looked at the time.

"One of the debutantes thought she had a strange hold on the girlish laughter thing, and turned on three thousand amperes of voice current, and the result sounded like the combined efforts of two dozen guinea hens trying to rival the sweet music a chap hears when they pull the old oaken bucket out of the well. It was awful."

And The Babbler shook his head dejectedly at the recollection.

He went on.

"After the three hundred regular people who were seated all O. K., like humans who

wanted to see the show, had turned around and made a noise like a flock of steam pipes trying to convince the happy, care-free, and cocktail-full late-comers that their conversation wasn't such a much, the second debutante tried her hand at the giggle thing. If the first one was bad, this one was punk."

"To cap it all, with the actors vainly trying to put their lines over, the audience hissing like a troupe of cobras, and the jolly late-comers straggling down the aisle to their seats in B, on the end, another consignment of those happy individuals who had dined late, but not wisely, added their merry little commotion to the efforts of the first comers."

"It must have been rather thrilling."

they must come to the theatre and when they can take their seats."

"I don't agree with you for nuts. On the evening about which I tell you, the house wasn't quiet enough to properly enjoy the show until the first act was nearly half over. These late-comers kept drifting in, one group after the other, and, without exception, every one of them was talking and laughing as if they were coming into an empty theatre. I tell you it is all dead wrong, and there must be some way to prevent it."

"If the management of a theatre advertises a certain time to begin the performance, it is only natural to suppose that, as an experienced man in the show business, he has

RALPH JOHNSTONE'S AVIATION STUNTS.

RECORD-BREAKING FLIGHTS.

Ralph Johnstone, of bicycle riding fame, is now one of the Wright flyers. He was lost in a blizzard at an altitude of 7,303 feet over the course of the international tournament at Belmont Park, late on the afternoon of Oct. 25, while fighting to attain a world's record of 10,000 feet or more.

Johnstone made a record in any event, for he now holds the American record for altitude, having beaten Drexel's 7,105 feet, made on the previous day.

He said that he wanted to go higher, but a blizzard was raging, and after fighting it for fully fifteen minutes, he realized that it was no use to try for anything better, so he came down. He was half frozen.

On Thursday, 27, in a gale said to be over fifty miles an hour, he soared to the height of 8,471 feet and was carried far away from his starting point, landing at Middle Island, fifty-five miles from Belmont Park.

On Friday, 28, he flew back to the park, in two easy jaunts, making the distance in 2 hours and 15 minutes, and rising to an altitude of 4,000 feet. He received an ovation when he landed in front of the grand stand. In describing his return trip Johnstone said:

"I went up 2,000 feet and held that altitude most of the way back, following the railroad. Around two o'clock I saw a cemetery just ahead. I believe it's had luck to fly across a cemetery, and so I made a wide detour. This was at Pinelawn, I learned afterwards."

MARK TWAIN'S ESTATE.

The late Samuel L. Clemens (Mark Twain) left an estate valued at more than half a million dollars.

The total valuation of the real estate and personal property comprising the estate is \$611,130. The real estate consists of Stormfield, the Italian villa in Redding, and two hundred and thirty acres of land about it, and the Lobster Pot, a neighboring cottage, which was the home of the humorist's secretary. These are inventoried at \$70,000. The furnishings in Stormfield are valued at \$10,145, which includes a library appraised at \$2,000.

No valuation of the author's copyrighted books and manuscripts appears in the inventory, as these are included in the holdings of the Mark Twain Company, which Mr. Clemens organized a year or more before his death, and in which he was the principal stockholder.

Mrs. Ossip Gabrilowitch, who was before her marriage Clara Clemens, is the only surviving child and sole heir to her father's estate. Mrs. Gabrilowitch will live abroad. Stormfield is to be sold, but the Lobster Pot will be retained by Mrs. Gabrilowitch.

A LEW FIELDS BUILDING IN NEW YORK.

Lew Fields and Edward Margolies have acquired three additional houses in Forty-seventh Street, between Sixth and Seventh Avenues, New York City, for the construction of a new building which is to cover six lots in all, from 117 to 127 West Forty-seventh Street.

A report that the new building was to contain a new theatre was denied. Mr. Fields announces that the structure will be a business building, and that no new theatre for the site was projected. The total frontage of the plot is 120 feet, with a depth of 100 feet.

HADDON CHAMBERS COMING.

Haddon Chambers, the English playwright, who adapted "Suzanne" for Billy Burke, is the next of English playwrights who will visit America, following the arrival of W. Somerset Maugham. Mr. Chambers, who is best known in this country as the author of "The Tyranny of Tears," is due to arrive in New York the first week in December, when Miss Burke begins her New York season in "Suzanne."

POTASH AND PERLEMUTTER WILL BE STAGED.

Potash and Perlemutter, those entertaining characters, who have been appearing in *The Saturday Evening Post* stories for two years, are to find their way to the stage. Charles Klein will collaborate with Montague Glass, author of the stories, and the play will be produced early next year by the Authors' Producing Company.

JULIAN EDWARDS' ART OBJECTS SOLD.

The auction sale of the collection of pictures, art objects and engravings belonging to the late composer, Julian Edwards, which was held Thursday afternoon, Oct. 27, at the Fifth Avenue Art Galleries, New York City, attracted a large number of amateur collectors, and resulted in netting \$3,326.

JOSEPH M. SPARKS SIGNS WITH LIEBLERS.

Joseph M. Sparks, veteran of Harrigan and Hart successes, and for many years one of May Irwin's chief associates, has been engaged by Liebler & Company for Bayard Veiller's new play, "When All Has Been Said."

CHRISTAL HERNE FOR "THE SEVENTH DAUGHTER."

Christal Herne has been engaged by Liebler & Company to play the part of Aline, in "The Seventh Daughter," the new play, by Richard Harding Davis.

MARY MANNERING PLAYING AGAIN.

Mary Mannerling, who has completely recovered from her recent attack of appendicitis, opened her second season in "A Man's World" at the Majestic Theatre, Brooklyn, this week.

TEMPEST AND SUNSHINE.

Tempest and Sunshine, a sister team, well known through the West, are clever performers, and their work has won them well earned success. In their act one dresses as a boy while the other wears the clothes belonging to her sex. They have just finished the Orpheum circuit, and are booked to open on Eastern time very soon.



TEMPEST & SUNSHINE

"Depends altogether on what you call thrilling," he replied. "To my way of thinking it was not only the height of bad manners, but showed such a lamentable lack of breeding and consideration for the rights of others, as to make their conduct, to say the very least, worse than you'd expect from a flock of street gamins. But just because they are dressed up in some good looking glad rags, they think they can pull off as much of the rough stuff as suits them, and it is nobody's business."

"But," I said, "you can't make people stop talking, can you? If you buy your ticket you surely have the right to come into a theatre at whatever time you feel inclined."

"That all may be true," was the answer, "but you cannot make me believe that anyone, just because they have planked down a two-case note, has the right to annoy and interrupt a performance by indulging in a lot of loud talking when they do happen to take it into their heads to go to a show shop."

"What do you think they could do about it?"

"There are a whole lot of ways in which they could put the kibosh on it," he threw back at me, "but the simplest, to my way of thinking, would be for the management of a theatre, to prevent any one taking their seats after the curtain is up and make them wait, if needs be, in an ante-room until the end of the act."

"That wouldn't work out at all," I said. "You would get in bad with the public just as soon as you attempted to tell them how

studied the times when he can safely ring up his curtain—and bases his opening time on that. But just so long as there are a lot of thoughtless, ill-bred people who haven't any regard for anyone's rights except their own, just so long will the real people, who have some manners and consideration for others, be compelled to put up with this condition."

"It is even worse at the opera," I said.

"It doesn't cut so much ice at the opera. In the first place, not one out of a hundred knows what the spaghetti gobs are yelling about, and, secondly, they go to the opera to show off their lily white shoulders and the collection of frozen carbon they wear on their delicate, corn-fed persons. The opera doesn't class with the theatre in the respect of late arriving. They are two entirely and separate institutions."

"In a theatre people should be seated when the curtain goes up, and if, for any reason they are not in their seats, they should certainly be made to keep their faces tightly closed during the time they are finding their resting places. If you can't do it by treating them like ladies and gentlemen, I'm in favor of a law that will muzzle the flow of wit that keeps seeping from their maxillaries."

"That's some big talk," I said, looking at The Babbler.

"No, it isn't," he said. "It's only my own opinion of a rank condition of affairs, and I'm mighty thankful I got it off my chest. So long."

And with that he up and walked out of the office.

GEORGE MARION'S CASE.

Subscriptions to a fund to enable him to secure another trial are coming in very slowly. This must be on account of his many friends in the profession having overlooked the appeal we made for him in these columns a short time ago. All contributions for his relief should be sent to Daniel L. Hart, City Treasurer of Wilkes-Barre, Pa. Meanwhile Geo. Marion is in prison awaiting execution for a crime in which there are many extenuating circumstances. A small amount from his many professional friends and associates will give him a chance for his life.

THE HARRY CORSON CLARKES CAN'T RAILROAD.

Mr. and Mrs. Harry Corson Clarke had a thrilling experience during the railway strike in France. They arrived at Havre, only to find the road blocked and put out of commission by the strikers.

Mr. Clarke arranged to make the run down the Seine to Rouen by motor boat, and prospects were fine until the boat succumbed at Caudebec, a little town some distance from Havre. There was nothing to do but get to land and try a new scheme, but no other boats were available, and no motor cars were going in the direction of Rouen, so the trip was deferred until later. A motor car finally carried the Clarkes back to Havre, and the next boat brought them to England, where they will remain until the strike is settled.

NOTABLE PLAYERS OF THE PAST AND PRESENT

No. 45

The following have already been published; back numbers can be supplied: Edwin Forrest, William Charles Macready, Charlotte Cushman, Edwin Booth, Edwin Adams, Lucille and Helen Western, John Drew Sr., John Brougham, Mrs. D. P. Bowers, William Wheatley, The Wallacks, J. W. Sr., J. W. Jr. and Henry J.; Lawrence Patrick Barrett, Junius Brutus Booth, the elder, and John Wilkes Booth; E. A. Sothorn, Dion Boucicault, James H. Hackett, Adelaide Ristori, Lester Wallack, Ben De Bar, James E. Murdoch, Laura Keane, John E. Owens, Henry Placide, John McCullough, Matilda Agnes Heron, Frank Chantreau, George Holland, Adelaide Neilson, William Warren, Charles W. Coul-dock, Mrs. Scott-Siddons, Wyseman Marshall, Joseph Proctor, Charles Wheatleigh, Charles Currier, Mrs. John Drew, W. E. Sheridan, Robert H. Craig, Mrs. John Sefton, Mrs. John Hoey, Charles Albert Fechter, Henry Irving, Daniel E. Bannmann, Fanny Kemble, George Frederick Cooke, Mrs. Sarah Aheately, Adah Isaacs Menken, Barry Sullivan, E. L. Davenport, Frank Mayo.

PETER RICHINGS.

Peter Richings-Puget was born in Kensington, London, Eng., May 19, 1797. His early education was carefully attended to at one of the public schools of London, which, although public, were not like our free schools, as the tuition had to be paid for. After leaving that school he was matriculated at Pembroke College, Oxford, from which he graduated with distinction. He afterwards studied for the ministry, but before ordination obtained a government clerkship at Madras, in the East Indies, under his father. Very shortly after his arrival his father was stricken with paralysis and was compelled to return to England, whither his son accompanied him. His father then purchased for Peter a commission in the British Army. He was ordered to the East Indies for duty, but, being displeased with that country, sold his commission and retired to private life.

He returned to London, Eng., where he commenced the study of law, and during this period of time was a constant attendant upon the performances of the Drury Lane and Covent Garden theatres, and made the acquaintance of many of the principal performers there engaged. He became deeply infatuated with the dramatic profession, and, finding the pursuit of that calling would be in perfect consonance with his tastes, he resolved to become an actor. Knowing, however, that his family and relatives would strenuously oppose and endeavor by all possible means to frustrate his designs, he resolved to cross the Atlantic and try his fortune in America.

Therefore, on Aug. 28, 1821, in company with his wife, to whom he had been married in the year 1818, he sailed for New York City. Immediately upon his arrival he made the acquaintance of Edmund Simpson, then the manager of the Park Theatre, and unfolded to him his future plans. Mr. Simpson offered to aid him, and gave him an opening at that theatre. He made his debut Sept. 21, 1821, in the character of Henry Bertram, in "Guy Rannering," but did not achieve any marked success. Finding his effort unsatisfactory to himself, he resolved to commence the profession at its beginning, and enrolled himself in the stock company, playing such small parts as he might be cast for, and paying the strictest attention to business. Near the close of his second season, "Tom and Jerry" was produced, in which Mr. Richings was cast for Dick Trid, in which he made a decided hit, and displayed the germ of such brilliant talents that he was satisfied he had not mistaken his vocation, an opinion which his friends and manager heartily corroborated. This may be considered the real commencement of his professional career, which afterwards became most brilliant. He continued at the Park Theatre for thirteen seasons, and during that time played many parts, in which he achieved the highest success.

He went to Philadelphia, Pa., in 1840, and became associated in the management of the National Theatre with William E. Burton. In 1843 he managed the Holiday Street Theatre in Baltimore, which some time later was burned down while under his management. He then returned to Philadelphia and became the manager of the Walnut Street Theatre, and remained there nine years. In 1853 his adopted daughter, Caroline, deter-

mined to adopt the stage, and he traveled with her, playing a series of star engagements in all the principal theatres in the States. These tours were continued a number of years, and, as Caroline had received a good musical education and possessed a fine voice, a great many musical pieces were played during these engagements, which, meeting with success, determined Miss Richings upon starting an English opera troupe. In 1863 Mr. Richings retired from the profession and settled down upon a farm in Media, Pa.

As an actor he was a great favorite with the public, and equally so with all the members of the profession with whom he came in contact. He possessed to an eminent degree the courtesy graces of the old school, and was affable and polite to all with whom he associated. His integrity of character, honorable qualities and social disposition endeared him to all he met.

Mr. Richings died at his home in Media, Pa., Jan. 18, 1871, death resulting from in-



PETER RICHINGS.

juries received by him a few weeks previous in being thrown from his carriage while driving from his residence to church, and confined him to his bed from that time until his decease. The funeral took place Jan. 22, quite a number of professionals and other friends attending. Rev. Mr. Hollowell, of the Episcopal Church, who had induced Mr. Richings to join that church a few years before his death, conducted the funeral services.

Next Week, Eliza Logan.

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(FOR 1910-1911)

To THE NEW YORK CLIPPER
47 West 38th St., New York

ADAH ISAACS MENKEN.

(SUPPLEMENTARY.)

Over forty-one years have come and gone, taking away numbers of members of the profession. Ed. James, now of East Norwalk, Conn., who placed a large and imposing monument over the grave of Adah Isaacs Menken, the poet-actress, in Mont Par-Naseo Cemetery, Paris, is still alive, and will be seventy-five years of age on Christmas Day. In all those years some loving hearts have been placing flowers on her grave, including Colonel and Mrs. T. Alliston Brown, Tony Denier, Owen S. Fawcett, Mrs. Louisa Eldridge, Mr. and Mrs. Claude Hamilton, Mr. and Mrs. George H. Parker (the last named being formerly Susette Ellington, who was with Menken in New York in 1866), and Mrs. Stephen Elsie, Rita Percy—in fact, nearly every American actor and actress who has had occasion to visit the French capital. Two years ago George J. Kluepfel (formerly employed by Mr. James in his offices in the old Curran Building) and his wife, of Brooklyn, N. Y., located and placed a wreath upon the grave and took a photograph of the monument and surroundings. While in Paris they met a French lady who knew Menken and Mr. James well, and she promised the Brooklyn couple that she would from time to time place fresh flowers over the remains of the great American actress during the remainder of her lifetime.

ACTRESS PINNED UNDER TROLLEY.

Mrs. Benjamin Bernard, an actress employed at the New York Hippodrome, who lives at No. 229 West Forty-third Street, was run down by a West bound Forty-second street trolley car at Broadway at 1:30 on the morning of Oct. 26, and badly injured.

Mrs. Bernard was dragged fifteen feet, and her body wedged under the car fender and the trucks.

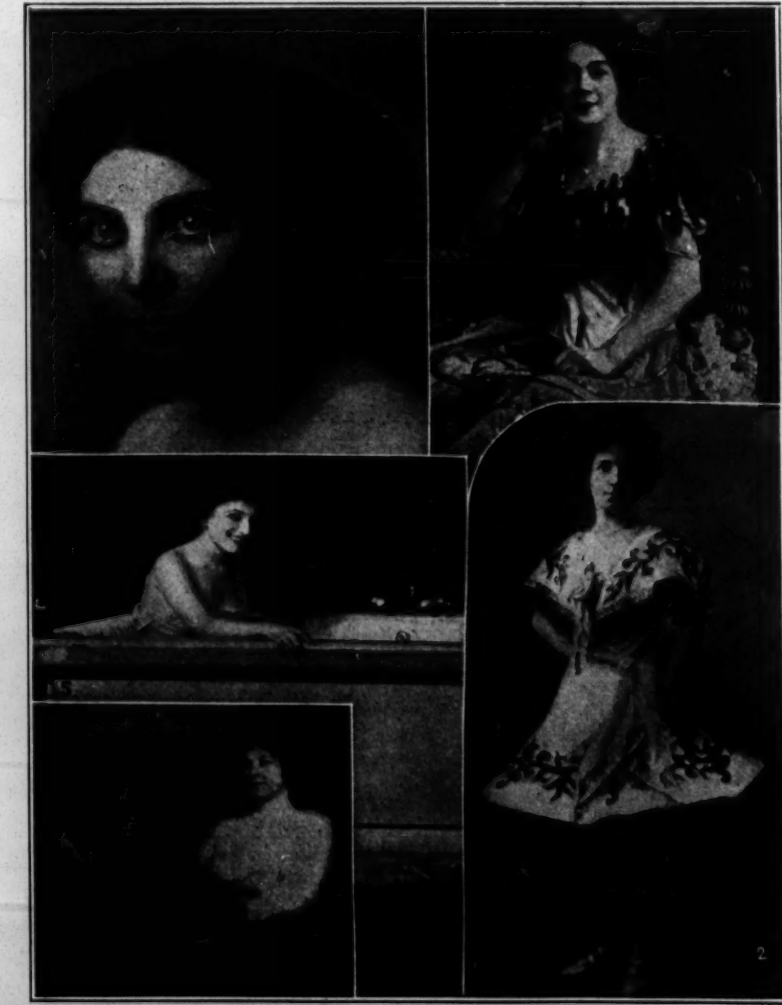
Bicycle Policeman Quilty crawled under the car, and, seizing Mrs. Bernard by the waist, asked the other rescuers to pull at his feet. This was done, and slowly Mrs. Bernard was dragged out. At the New York Hospital, where she was taken, it was said that although she had seven scalp wounds and internal injuries, there was a chance for her recovery.

PINERO'S "THE THUNDERBOLT" PRODUCED.

The New Theatre Company, of New York, produced Sir Arthur Wing Pinero's comedy, "The Thunderbolt," for the first time on this side of the Atlantic, at the Princess Theatre, Montreal, Can., evening of Oct. 27.

A large audience gave the actors hearty applause. The staging was excellent and the performance moved smoothly. Curtain calls were numerous.

OUR CHORUS GIRLS



1. MARGARET UTTER, New Century Girls (Western).
2. KITTIE HOWARD, Robinson Crusoe Girls (Eastern).
3. RUTH BANCROFT, Jardin de Paris Girls (Western).
4. ELEANOR GORDON, Star and Garter Co. (Eastern).
5. MAE STANLEY, Knickerbockers (Eastern).

Songs and Singers.



LILLIA BRENNAN.
Featuring "Somebody Else, It's Always Somebody Else," published by the Haviland Pub. Co.



THE LYNNELLES.
Singing "It's Always June When You're in Love," published by Chas. K. Harris.



ETHEL KIRK.
Of the Beauty Trust Co., featuring J. H. Remick's publications.



MAY TAYLOR.
Singing "Stop Your Blushing, Rosie," published by Jos. W. Stern Co.



MARIE SPARROW.
Featuring Harry Von Tilzer's latest song hits.



CARRIE STARR.
With John Nef, featuring "Toot Your Horn, Kid, You're in a Fog," published by Jos. M. Daly Pub. Co.

(From CLIPPER dated Sept. 12, 1896.)

KOSTER & BIAL'S.—The regular Fall and Winter season at this resort opened Sept. 7, with an excellent bill, which included four American debuts and other newcomers, some of whom made their re-appearance here after a long absence. The Macarte Sisters, three shapely young girls, made their first bow to an American audience, and by their clever feats on the trapeze and wire won well deserved applause, and established themselves as favorites at once. One of the feats they perform is quite novel. Two of the girls hang by their legs, head downward, from trapezes hung on opposite sides of the stage. In this position they are each given the end of a wire, which they put between their teeth, stretching the wire about ten feet from the stage. The third girl then stands upon the wire while she plays a tune upon a mandolin, in actual time about a minute. The girls during this time support the entire weight of their sister with their teeth, and have no support save that of strength in their legs, which are wound around about the trapeze bars. Another number new to this country was Lavater's Dog Orchestra, consisting of five dogs that displayed some really wonderful canine sagacity. Lieut. Nobel, a Scandinavian ventriloquist, also a new visitor to this country, proved himself to be a master of his art, and made a distinct success. Kaoly, the last of the quartette of American debuts, proved himself to be a daring equilibrist, and his various feats were received with applause. Eugene Stratton, a negro impersonator, returned to this country after a long absence in the English metropolis, where he has become a favorite. His style has rather more of the coster about it than the darkey we are familiar with, and he failed to make a very favorable impression. Griffin and Dubois, eccentric comedians, are newcomers who found favor. Cissy Fitzgerald, she of the famous wink, made her appearance. The unusual strength of the bill barred her from being the feature she was expected to be, but she was, nevertheless, accorded much applause for her dancing. Joseph Pholte made his re-appearance in this country with a company of pantomimists, who proved to be clever. Clermont's animals and the Plying Jordans held over, and were still popular. Anna Boyd, who was announced on the programme, did not appear.

WILL ROSSITER MUSIC GOSSIP.

Frank Morrell and Flo Adler are both meeting with fine success in the far West with "Meet Me To-night in Dreamland." They say the song is just commencing to get famous in that region.

The World's Comedy Four, now on Michigan time, are reaping recalls with "Some of These Days" and "A Little Twig of Shamrock."

The Imperial Four report continued success with "Some of These Days" as an encore winner.

Belle Baker put on "Some of These Days" for the first time at Louisville, Jerry Jarman, of the Will Rossiter staff, went to see the song get a rousing welcome from the matinee crowd, and to offer his congratulations to Miss Baker for her splendid rendition of the number.

Fred V. Bowers, who has just added "Some of These Days" to his repertoire, writes to the Rossiter folks in glowing terms of its qualities.

John Baxter, of the Will Rossiter staff, was in Milwaukee recently, attending to the firm's interests relating to Maude Lambert's songs, in "The Midnight Song," "Kelly's Gone to Kingdom Come" and "I'd Love to Live in Loveland With a Girl Like You." The results were more than satisfying, he reports.

Sophie Tucker, now on the Pantages time, is taking encores galore with "Some of These Days."

Nell McKinley, with "Some of These Days" and "When Madame Tetraxin Sings Ciribiribin," is winning out.

Bess Andre has an entire Will Rossiter song repertoire, including "Has Anybody Got a Kiss to Spare" in the feature spot.

Westphal and Curtis (Frank and May) are making splendid progress, featuring "Some of These Days" and "My Ever Loving Southern Gal."

Geo. ("Pork Chop") Evers will feature "Twilight."

BLANCHE BATES APPEARS IN "NOBODY'S WIDOW."

"Nobody's Widow," a new comedy, by Avery Hopwood, was produced at the Euclid Avenue Opera House, Cleveland, O., on Tuesday evening, Oct. 25, by David Belasco, with Blanche Bates in the stellar role.

In the story an American girl meets and marries an English duke whom she believes to be a plain citizen. Immediately after the ceremony she leaves him in the belief that he loves some one else, and reports herself to be a widow. Her husband turns up unexpectedly, and she is finally brought to the position of re-marrying him after many complications.

Miss Bates is supported by Bruce McRae, Adelaide Prince, Edith Campbell, Dorothy Shoemaker, Rex McDougall, Henry Schumann-Helink and Westthrop Saunders.

Author, producer and star were given big receptions, and the play met with sweeping success.

NEW DAVIS PLAY.

Richard Harding Davis last week turned in to George C. Tyler the manuscript of a new four act play, which Liebler & Co. will produce within the next three weeks. The principal character is that of a spiritualist, a young woman who has been in the medium game since childhood. Liebler & Co. have in mind for this part an emotional actress, at present engaged in another attraction. If the necessary arrangement can be made this actress will be starred in the new drama, which, at present, has no name. Mr. Davis said that he had drawn freely upon the experiences through which he passed when, as a reporter, he made a specialty of spiritualistic meetings, mediums and methods.

TWO NEW OPERETTAS PRESENTED.

At Kingston, N. Y., on Wednesday, Oct. 26, was given the first performance on any stage of a one act opera, dealing with the vendetta, and entitled "Corsica," and a comic operetta, "Love Laughs at Locksmiths." The production was made by the New Opera Company, under the management of Joseph Carl Brel, who also composed the comic opera. "Corsica" was particularly well sung by Christian Hansen, tenor; Frances Hewitt Bone, soprano; Vera Roberta, contralto, and Karl Stahl, baritone.

HACKETT GIVES "WAGE EARNERS' NIGHT."

The Hackett, New York, has adopted the plan started by the New Theatre of setting aside special nights for "wage earners," who may attend at greatly reduced prices. On Wednesday evening, Nov. 9, the Hackett will join the New Theatre, the Lyric and the Manhattan Opera House, and about one-half of the seats for the performance of "Mother" will be put at the disposal of the Wage Earners' Association. One night each week will be set aside in this manner.

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Delmore and Lamond are featuring "Somebody Else, It's Always Somebody Else."

St. John and McCracker write us that "Somebody Else, It's Always Somebody Else," and "That's the Fellow I Want to Get," are two big hits with their act.

Bernard and Harris have added "You'll Come Back" and "Somebody Else, It's Always Somebody Else," to their act.

Elda Morris is featuring "You'll Come Back" and "Somebody Else, It's Always Somebody Else." Both songs are big hits with her.

De Laska and Bennett are singing "That's the Fellow I Want to Get" and "Somebody Else, It's Always Somebody Else."

Joe Hardman will feature "That's the Fellow I Want to Get."

The Plaza Trio are singing "Somebody Else, It's Always Somebody Else."

The Primrose Four are rehearsing "That's the Fellow I Want to Get" and "Somebody Else, It's Always Somebody Else."

Pearson and Garfield have added "That's the Fellow I Want to Get" to their act.

Webster and Carlton continue to use "Cupid's I. O. U."

The Steiner-Thomas Trio are singing "Somebody Else, It's Always Somebody Else" and "Cupid's I. O. U."

Ada Adair will sing "Somebody Else, It's Always Somebody Else" during her Eastern tour.

The Cowboy Minstrel Four have added "Fussy Rag" and "Somebody Else, It's Always Somebody Else" to their clever act.

May Belmont is singing "You'll Come Back" this season.

Crawford and Patterson are singing "I've Got Your Number" and "Somebody Else, It's Always Somebody Else."

The Old Homestead Quartette, with the Denman Thompson Co. have added "Somebody Else, It's Always Somebody Else" to their clever act.

"THE SPECKLED BAND" PRESENTED.

Arthur Conan Doyle's drama, "The Speckled Band," based on one of his Sherlock Holmes stories, was presented by Charles Frohman for the first time in America at the Boston Theatre, Boston, Mass., evening of Oct. 7.

The story is of the mysteries surrounding the death of a young woman, and is worked out along the lines made famous by the author.

The cast includes: Edwin Stevens, Irene Fenwick, John Pindley, Cyril Chadwick and Charles Millward. Mr. Millward has the role of Sherlock Holmes. The play was very well received.

NOTICE.

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FROM M. WITMARK & SONS.

Musical numbers of "The Aero Girl," the new musical comedy, include: "I'm The Aero Girl," "Just Suppose You Love Me," "Wilhelmina," "In Philadelphia," "I'm Old Enough To Do A Little Thinking," "The Belle of the Dairy Lunch," "What Can A Fellow Do?" "Just Like This," and "When I Was Twenty-one," besides a selection of waltzes and complete piano score.

MAYBELLE FISHER, a member of the Basque Quartette, is winning rounds of applause with Louis Wesley's latest and cleverest conversation song, "I'm Awfully Fond of You." Madame Morelli's quartette is singing "Every Little Movement" from "Madame Sherry" and "My Heart Has Learned To Love You, Now Do Not Say Good-bye."

The Arlington Four are singing the weird Witmark coon song, "Shaky Eyes," and say it is going better than ever with them.

The Boston Von Company are singing those two rousing Witmark numbers, "Cheer Up, Brothers," and "Just For A Girl." Rose Berry is making her usual success with the up-to-the-moment Witmark novelty song, "Just for a Girl."

The present is the second season during which Noble and Brooks have used the coon song, "Shaky Eyes," with unqualified success.

The Herald Square Quartette are scoring with their renditions of "My Heart Has Learned to Love You, Now Do Not Say Good-bye."

Earle's Singing Comedians are using "My Heart Has Learned to Love You, Now Do Not Say Good-bye," and "In the Garden of My Heart," with fine effect.

The Trocadero Trio are using "For Killarney and You," a new Irish ballad, and "Down Where the Big Bananas Grow."

Boland and Carter are using the new ballad hit, "My Heart Has Learned to Love You," by Ernest Ball and Dave Reed, and report that it is the best song of their act.

Mrs. J. Dales, of "The Bell Boy" Co., has added Witmark's latest novelty number, "Love-Sick," to her act.

Jimmy Lucas is using "Yiddish Love," and he writes in that it is the best number he has ever had.

Holman Bros. are using "Red Fex" and "Charme d'Amour" as incidental music in their act.

Charlotte Sherman and her American Gypsy Girls are using with success, "In the Garden of My Heart" and Ernest Ball's latest ballad success, "My Heart Has Learned to Love You."

ROCHESTER MANAGERS FORM ORGANIZATION.

At a meeting held last week in the office of Manager John H. Finn, of the Temple Theatre, Rochester, N. Y., steps were taken toward the formation of an organization to be known as the Rochester Theatrical Managers' Association.

Mr. Finn was elected temporary chairman, and Frank Parry, manager of the Baker Theatre, temporary secretary. A committee, consisting of William R. Corris, of the Lyceum; Mr. Parry, of the Baker, and Manager Fred Strauss, of the Corinthian Theatre, drafted a constitution and by-laws.

The object of the organization is to promote good fellowship among the local theatrical managers, and to discuss business matters of common interest.

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I. S. POTTS HAS NARROW ESCAPE.

The rumble of a heavy wagon, late Tuesday night, Oct. 25, saved the life of I. S. Potts, agent of Martin's "Uncle Tom's Cabin" Co., who was stopping at the Jefferson Hotel, Columbus, O. He had been breathing natural gas into his lungs for nearly an hour when strangely awakened.

He could hardly muster enough strength to pull himself from the bed. Staggering he reached the window which he opened.

A porter responded to his call, and bursting in the room, discovered that a rubber tube which had conveyed the gas from a jet on the wall to a small stove, had become dislodged, and allowed a strong flow of gas into the room.

MARGUERITE SYLVIA ARRIVES.

Marguerite Sylvia, who this season is to be a member of Andreas Dippel's Chicago Opera Co., arrived in New York Oct. 26, on the Oceanic. She sang for a part of last season at the Manhattan Opera House.

"MADAME TROUBADOUR" MAY BE PLAYED IN ENGLAND.

Negotiations have opened between the Shuberts and Arthur Collins, manager of the Drury Lane Theatre, London, and his brother, Ernest Collins, by which "Madame Troubadour," with the original American cast from the Lyric Theatre, New York, will be offered in England on Jan. 1.

ELLEN TERRY HERE TO LECTURE.

Ellen Terry arrived in New York on Oct. 26, on the Oceanic. She does not come this time as an actress, but to lecture, or, as she prefers to describe it, to talk to the women of this country about the heroines of Shakespeare.

GERTRUDE QUINLAN SIGNED BY LEW FIELDS.

Lew Fields has signed for his Winter Garden, at Broadway and Fifth Street, Gertrude Quinlan, late star of "Miss Patsy."

FROM THE J. FRED HELF CO.

J. Fred Helf has begun the most novel demonstration tour ever attempted by a publisher of popular songs. During the next ten weeks Mr. Helf, assisted by a staff of six demonstrators, consisting of four entertainers and singers, and two pianists, will visit Philadelphia, Pittsburgh, Cleveland, Cincinnati, Chicago, Detroit and Buffalo. Mr. Helf and his party will feature "Play That Barber Shop Chord," "My Love Is Greater Than the World," "When a Boy from Old New Hampshire Loves a Girl from Tennessee," and "I'd Rather Say Hello Than Say Good-bye."

May Ward, who has been featuring "When My Marie Sings Chilly Billy Bee," with great success, will soon add to her repertoire a new number by J. Fred Helf.

Leon Errol and Miss Chatelaine are making a hit with "Oh, You Bear Cat Rag," with Cooper's Jersey Lilies. Mr. Errol is also successfully featuring "Play That Barber Shop Chord."

Stirn and Earl are singing "My Love Is Greater Than the World" and the new march song hit, "When a Boy from Old New Hampshire Loves a Girl from Tennessee."

Lucille Cramer is using the novelty song hit, "I'm On the Right Side of the Right Girl, at the Right Time and Place," words by Monroe H. Rosenfeld, music by J. Fred Helf.

William R. Frisch, with Dumont's Minstrels, Philadelphia, has made an emphatic hit with "My Love Is Greater Than the World."

Emerson and Wright are featuring "Play That Barber Shop Chord."

Selma, the new Hungarian violinist, who is on the big time, has added "My Love Is Greater Than the World" and "When a Boy from Old New Hampshire Loves a Girl from Tennessee" to her repertoire of classical pieces.

The novelty song success, "I'm On the Right Side of the Right Girl at the Right Time and Place," is being successfully featured by Micham Holland.

Lucille Ainley is singing "My Love Is Greater Than the World."

William Martin is featuring "I'd Rather Say Hello Than Say Good-bye."

Valesqua is using "The Oklahoma Twirl" with great success.

"When a Boy from Old New Hampshire Loves a Girl from Tennessee" and "The Oklahoma Twirl" are big encore winners for the Dixie Serenaders.

HENRY W. SAVAGE'S ATTRACTIONS.

Unusual interest attaches to Henry W. Savage's announcement that he has placed under a starring contract for a term of years Henry Kolker, the sterling young actor who scored so marked a success last season as a leading member of the New Theatre forces.

Mr. Kolker will have as his vehicle "The Great Name," the comedy of character and sentiment by Victor Leon and Leo Field, which won so great a hit in Vienna and Berlin last year.

Gertrude Quinlan, who was starred this season in the production of "Miss Patsy," will appear in a new play, "Finnicky Flora."

Boston will be the first city to witness "Everywoman," the "Modern Morality" which Henry W. Savage is preparing to produce. Thus far public curiosity regarding this most unusual drama has had only the meagrest information upon which to feed, save that it is by Walter Browne, and that it was suggested by "Everyman."

ADELBERT ELLIOTT writes THE CLIPPER from Genoa, Italy, Oct. 15, while en route for China, where he expects to locate in Shanghai.

NOTES FROM THE THEODORE MORSE MUSIC CO.

Larribee, the black faced comedian in vaudeville, reports wonderful success with Theodore Morse's "Phoebe Jane."

"To Arms!" a new "sassy" song, by Dick Richards and Theodore Morse, is the funniest song of its kind ever written. Frank Byron, of Byron and Langdon, says the audiences scream at his rendition of it.

Dick Richards, who was formerly a pianist for the Theodore Morse Music Co., is now doing an act in vaudeville with his wife, under the name of Richards and Thatcher. He writes that "To Arms!" is the hit of his act.

The Echo Four report big success with "When a College Boy Meets a College Girl" and "Phoebe Jane."

"Good-bye Betty Brown" is one of the biggest song hits on the market now. It is a rage in England at present also.

Jack Mahoney has written, with Theodore Morse, a new talking song, entitled "Good-fellowship Begins at Home." This is the best lyric that Mahoney has turned in to his publishers.

Billy Murray, the phonograph singer, has christened his new automobile "Betty Brown," in honor of Theodore Morse's song.

Caruso, the famous opera singer, has for the first time in the history of his concert work programmed an American song. It is Theodore Morse's exquisite ballad, entitled "If This Rose Told You All It Knows."

The American College Boys are fast supplanting the old style songs with modern numbers. One of the latter that has been adopted almost universally by American colleges is Theodore Morse's "He's a College Boy."

Buck dancers have finally found a number that their audiences like. It is "Soft and Sneaky," an original eccentric dance, with a great orchestra arrangement by Geo. Trinkhaus. It is published by the Theodore Morse Music Co.

BENEFIT FOR ADVANCE MAN DE VERE.

At Canton, O., on Oct. 22, a vaudeville benefit performance was given to aid Harry De Vere, advance man for the Estelle Allen Stock Company, who met with an accident in Canton recently, and who is now confined in Ingleside Hospital, both arms being fractured.

Alfred Allen was stage manager, and Walter Hoffman made the programme announcements of the following acts:

Edmonds and La Velle, from the Odeon; Mack and Bennett, and Dick Heman, from the Majestic; Dailzet, from Chicago Stock Company, playing Alliance; the Tom Linton company, Gilden Sisters, Harrison-West Trio, and the Tambourine Duo, from the Orpheum;

Estelle Allen, Leo Bell and company, Mr. and Mrs. William Morris and Norman S. Bean company, of the Estelle Allen company, playing the Grand.

The benefit was a big success.

W. S. MAUGHAM'S "GRACE."

"Grace," the new W. Somerset Maugham play which Charles Frohman is now presenting at his Duke of York's Theatre, London, will be produced by Mr. Frohman at the Criterion Theatre next September.

LOUIS JAMES' WIDOW WILL RETURN TO STAGE.

Mrs. Alphonse James, widow of Louis James, will return to the stage. She is rehearsing with one of the new Liebler productions, "Vera the Medium."

THE UNION BASEBALL TEAM OF LOCAL No. 16, I. A. T. S. E., OF SAN FRANCISCO, CAL.

Reading left to right: Ray Stephenson, F. Smith, Matt Lauritzen, W. G. Ruak, manager; Oscar Melby, Ben Adams, Howard Nowell, Ray Burke, Jules Romer, H. Landes. The team won twenty-one out of twenty-two games played for the benefit of all destitute stage employees and performers along the Coast.

CHAS. A. BIGELOW AND "ALMA" PART COMPANY.

Chas. A. Bigelow, who has been featured in "Alma, Where Do You Live?" at Joe Weber's Theatre, New York, is no longer in the company.

At the matinee and night performances on Saturday, Oct. 22, John McCloskey played the part, and Joseph Weber announced last week that he had engaged William Power, who supplanted Bigelow in "Miss Innocence," last year, to replace Mr. Bigelow.

ABRAMS AT THE MAJESTIC, NEW YORK.

Saul Abrams will be in charge of the box office at the Majestic Theatre, New York, for the remainder of the season. Mr. Abrams, although not yet twenty-one years of age, has for some years held an important position with the Shubert Theatrical Co.

"NAUGHTY MARIETTA" IN K. & E. HOUSE.

Klaw & Erlanger announce that Oscar Hammerstein will present at the New York Theatre, beginning on Nov. 7, Emma Trentini, in the new comic opera, "Naughty Marietta," with music by Victor Herbert and book by Rida Johnson Young.

The chorus and orchestra are from the Manhattan Opera House. In the cast are: Orville Harrold, Harry Cooper, Edward Martindel, William Mack, Mme. Maria Duchene, Kate Elmore, Viola Ellis and Louise Alchel.

KATIE ROONEY GETS DIVORCE.

Katie Rooney, through her counsel, Colonel Milliken, obtained an absolute divorce from Arthur Percy Middleton, and the custody of their child, in the Supreme Court of New York, on Friday, Oct. 28.

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THEY TELL ME (BACK IN 'FRISCO.)

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VAUDEVILLE, BURLESQUE, MU-
SICAL COMEDY AND DRAMA.

BY L. WOLFE GILBERT.

"Vent—Yidi—Yidi"—I came, I saw and I conquered—and (I can't say it in Latin) but I came back, and here I am. But this time at Sam Harris' Wigwam, in another part of the city, known as The Mission. The name "Mission," I understand, is derived from the fact that this part of the city was the first landing place of the monks, so familiar to Catholics in California. But irrespective of this definition, the people here in this section have a "mission" when they come into the theatre, and that mission is to be entertained, and they are, without a doubt, as appreciative an audience as any performer would care to play to. I said any performer—performer, understand? "Yes, we heard you the first time."

On our bill this week as a lengthener was added the Doric Trio. But the boys proved far from just a lengthener, they were more so a strengthener, for they are as versatile a trio of young men as we have in vaudeville. Splendid voices, one a capable dancer, and the entire three clever light comedians. These boys will be heard from shortly. Yes, they are going to write me a letter. "See the wonderful humor?"

Met Alexander Bevan, formerly of the Zingari Troupe, of which he and the late George Homans were partners in proprietorship. He (Bevan) and a great opera cast are playing at the Garrick Theatre here, under the name of the Bevan Opera company. I asked him, I said: "Tell me, Bevan, why the 'i' added to the end of your name?" and he answered, "Wolfe, it is always 'i' with me, and, besides, more spaghetti-like for operatic theatregoers."

I not that Mrs. Mary Roberts Rinehart, author of "Seven Days," sailed for Europe, accompanied by her husband, Dr. Rinehart, as she was threatened with blindness, but oculists claim that all she needs is a rest. I hope such is the case. "But I imagine any one would be threatened with blindness after writing seven days. You know, that's an awful long time."

Louis Pritzkow, the writer of the old hit, "Take Back Your Gold," and Lott Blanchard, his partner, are at the National this week, more than making good. Miss Blanchard's home is across the bay in Oakland, and I understand that Louis is going to buy some property out here, too. "Louie, I knew that you'd be your finish. You'll be a property-man yet."

Dan J. Sullivan and a capable cast are playing his clever Irish sketch, "Captain Harry," at the National this week, and I imagine it is delighting many an Irish lad and colleen with an "organ," as is the custom here, also at the National and Orpheum theatres. Nick is beyond a shadow of a doubt as good a vaudeville leader as can be found, and the beauty of it is he doesn't admit if every minute to you. His support is also very good, but, like in all armies, the general gets the credit.

The weekly "vaudeville parody-popular-song-chorus" will be on Bert Williams' hit, "Play That Barber Shop Chord," dedicated to Hughes, Roscoe, Milo, Girard (Bison City Four).

"All the quartette singers—Lord, Use a barber shop chord. It isn't really harmony, But it makes an awful, awful, awful hit, you see, They sing some strain, And the harmony's plain, But when they get to the minor part The tenor hits a high one, and they tear things all apart, Oh Lord—sing a barber shop chord."

The weekly "pun-whizzer": There was a report around the theatre one night that Mr. Meyerfeld, president of the Orpheum circuit, was out in front witnessing our show, and Bill Lester, of Lester and Moore, said to one of the stagehands: "Is Meyerfeld out front?" and the stagehand answered "yes." But Bill said: "Did he see our act?" and the stagehand still replied "yes." After which Bill replied: "I wonder how Meyerfeld got it?"

Sam Harris and his partner, Mr. Pincus, manager of the Opera House, are indeed two gentlemen and a credit to the show business. Not only are they two exponents of what I term Sullivan & Considine congeniality, but they are thorough showmen. They never worry about expense, and weekly they add extra acts to the already booked S. & C. show, and the answer is—big business. And I might say right here, my week's engagement with them was as pleasant as any I've played on the entire circuit.

I am almost becoming a coast defender. From here I go to Sacramento, then once more back to 'Frisco (oh yes), and then to Los Angeles, San Diego, and other California Coast cities. Oh you Eastern "They Tell Me-ites," just think of it—real July weather—well, not quite as warm, but just as sunny. I suppose you have all got your Winter underwear on already, and getting your "Benies" out from the bottom of your trunk.

One of the members of Hayden, Borden and Hayden, that very versatile trio, met with an accident which incapacitated him from working, and the other two members are working without him this week across the bay at Oakland, and from all reports are doing great. Good boys, but here's hoping your pard is soon able to join you.

Old friends, John L. Sullivan and Jake Kilrain, are also here this week. John L. telling his view of the Roman catastrophe and sparring three friendly rounds with old Jake as in the past. John L. is as big a favorite as ever here, drawing great at the box office, even though this is his second trip since the "fight," although the week previous old Bob Fitzsimmons also played a return engage-

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FEBRUARY 18, 1911

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ment, but failed to draw nearly as well as the first trip. I guess after all "John L." was the noblest Roman of them all.

There is no use talking, THE OLD RELIABLE is certainly "the" theatrical paper out here in these parts.

The only fault I found with this week was that, while an act is on, boys would be going around selling ice cream "Cohans" (cones). In this country they call them cornucopias. That's always the way, when they get prosperous they change their names.

The local critics certainly hammered "The White Sister," played at the Savoy here by James O'Neill and Viola Allen. They called the piece the cheapest kind of lurid melodrama, also going so far as to say that, with all the clever acting ability of Mr. O'Neill and Miss Allen, even they could not save this "cheaper than ten-twenty-thirty." One critic said: "I would rather hear O'Neill rant once more in 'Monte Cristo.'" So would I.

Little Bessie Clifford has certainly developed into a splendid little performer. I can remember Bessie when she and Elsie Harvey did the old merry sister act; now Bessie makes the base Friscolites compare her with Bessie McCoy—that is, critics here believe that she plays the "Yama-Yama" girl as well as the original "Bessie," and then to think that only a few weeks ago she was seriously ill in London. "Well you deserve success, Bessie, and you've got it."

"Peter Water-works," the eminent critic and ad. solicitor, has sensibly kept away from the theatre this week.

Mr. Reese, general booking manager for S. & C. time, has been ill for the past two weeks. Here's hoping for his recovery.

Well, They Tell Me readers, au revoir, bon jour, so-long, good-bye, and auf wiedersehen. Watch next week.

THE MUSIC HOUSE OF LAEMMLE.

For a concern that has only been in the business a year, the Music House of Laemmle has made wonderful strides in establishing a catalogue of sellers as shown by the following list, all issued in the above space of time: "You've Got Me Goin' Kid," "Back to the Old Home," "The Love Bug," "That Spanish-American Rag," "Under the Honeymoon in June-time," "Just Let Me Prove My Love to You," "Jingle, Jingle, Jingle," "Go On And Love Me Some More," "The Hallelujah Dance," "Giri o Mine," and the instrumental numbers, "Imp" and "Cackles." For the present season the new numbers are "I Think I Hear My Country Calling Me," "Dearest," "Take Me Where I Can Shout," "To-Day's My Wedding Day," "I'll Change the Thorns To Roses," "Don't Say Good-bye," "Der Deutsche Rag," and the recent publication, "Something Doing Kid," which looks like a whirlwind successor to the other "Kid" song. For all of these numbers the firm reports tremendous professional business at both their Chicago and New York offices.

"I'll Change the Thorns To Roses," which has only been out ninety days, has in that period of time set a high water mark for



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circulation, and it is selling tremendously, orders having come into the home office from almost every city in the United States and also as far away as England, Germany, Australia and Honolulu.

Homer Howard, the general manager of the Music House of Laemmle, has just returned from a recent trip to Philadelphia, and reports splendid results in the sale of the catalogue that he represents. The best sellers of the catalogue at this moment are: "I'll Change the Thorns To Roses," "Dearest," "Take Me Where I Can Shout," "That Spanish-American Rag," "Under the Honeymoon in June-time," and "Back To The Old Home." The new numbers, which include "Don't Say Good-bye," "Der Deutsche Rag," and "I Think I Hear My Country Calling Me," were also eagerly snapped up, and have started out exceedingly well.

The new publication of the Music House of Laemmle is the new character song, "Something Doing Kid." This is by a new writer, Marion Monroe, and is now in the repertoire of dozens of professional singers.

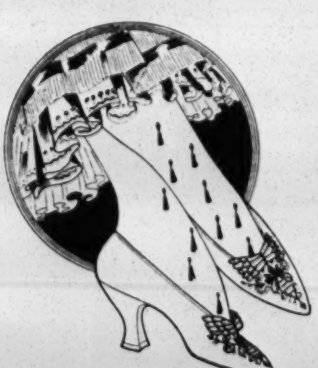
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ALBERT J. BORIE

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THE WESTERN BUREAU
of THE CLIPPER is located at Room 505, Ashland Block, Chicago, Claude R. Kirby, manager and correspondent.

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Located at 14 Leicester Street, Leicester Square, London, W. C. 1, Henry George Hibbert, manager and correspondent.

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THE NEW YORK CLIPPER publishes only one edition, and that is dated from New York.

QUERIES ANSWERED.

DRAMATIC.

D. S. Brooklyn.—The best way for you to attain what you desire is to take a course at one of our leading dramatic schools. THE CLIPPER columns from time to time contain the advertisements of Pituit writers, any one of whom can supply you with a sketch.

H. E. B. New Haven.—Address I. Miller, 204 West Twenty-third Street, New York City.

O. W. H. Phillipsburg.—G. L. Fox died Oct. 24, 1887, at Cambridge, Massachusetts.

B. C. Lorain.—"Victor Durand" was first produced at Wallack's, New York, Dec. 18, 1884. Henry Guy Carleton was the author.

ONE ACT PLAYS FOR MOTION PICTURE HOUSES.

KEITH & PROCTOR WILL INAUGURATE IDEA IN THEIR HOUSES.

Keith & Proctor intend to present one act plays in their motion picture and vaudeville houses.

The policy starts this week at the Harlem Opera House, One Hundred and Twenty-fifth Street, where heretofore nothing but pictures, songs and slide lectures have been given. The first play is "Sola Mia," by George Soule Spencer, week commencing Oct. 31. This will be followed by "The Avenger," "Duke of Destiny," "My Milliner's Bill," "Box and Cox" and "The Circus Rider."

MACARTE SISTERS SAIL FOR ENGLAND.

The Three Macarte Sisters left America Oct. 29, for England, after playing this season with great success on the Pantages tour and the Morris circuit. They have many offers, through their exclusive American representative, Richard Pittman, to tour this country longer, but the syndicate in London would not release them nor postpone their contracts for a later date. They will return here next Spring, and play a long tour arranged by Mr. Pittman.

They will open at the Hippodrome, London, Nov. 13.

"HIT THE NAIL."

"DEAR CLIPPER—The Babler last week hit the nail on the head with his remarks about stage carpenter actors.

"It is a peculiar thing that the stagehands' union prohibits its members from handling scenery, etc., yet they allow their members to play parts in shows. Such a thing is impossible in the Musical Union, as there is a law to the effect. Musical acts need to take the job to do their act, and to also have one of them to lead the orchestra, or no more. Now it is one thing or the other. Respectfully, A MUSICAL UNIONIST."

YOUNG PEOPLE WITH SAM CURTIS ACT MARRIED.

Isabel Crawford and Ely Timothy Faust, both members of the Sam J. Curtis Co., playing at the Empire Theatre, Kansas City, Mo., last week, were married in that city on Thursday afternoon, Oct. 27. Both young people were members of the late Keith & Proctor stock forces in Harlem, and he was Crawford had also appeared with Gus Edwards' act.

PAULINETTI AND PIQUO RECONSTRUCT THEIR ACT.

These well known comedy acrobats write from Wilmington, Del., under date of Oct. 22, as follows: "We are pleased to say that the new material and reconstructed portions of the act have improved its very materially. Mr. Dockstader personally complimented us upon the merit and success of the new arrangement of the act."

SIE HASSAN BEN ALI BUYS COAL LAND.

Sie Hassan Ben Ali, the acrobat and manager of Arab troupes, returned to New York last week. He has purchased a large tract of land with twenty miles of water front along the Mediterranean, near the Straits of Gibraltar. The land, he said, is rich in coal and other minerals, and he wants American capital to develop the territory.

MACLYN ARBUCKLE IN VAUDEVILLE.

Until Maclyn Arbuckle's new play is ready he will appear in vaudeville in a one act play, entitled "The Welcher," by Robert H. Davis. His first appearance will be at the Fifth Avenue Theatre in the early part of November.

LOWELL EMPIRE DROPS VAUDEVILLE.

The Empire Theatre, Mass., has cut out vaudeville, and is now presenting only moving pictures and illustrated songs.

A GLANCE AT ACTS NEW TO THE METROPOLIS

BY HANK

Clown Zertho's Canine Comedians.

Zertho's dogs, about a score of them, of all sizes, are lively and obedient animals. At the Colonial last week the act was one of the big hits of the bill, proving more enjoyable than the usual run of animal offerings. Zertho, in clown make-up, was very much in evidence, being discovered in bed as the curtain ascended. He smashes the vigorously barking animal, and another under the blankets for another "wink," but two of his dogs rush into view and pull the covers from the bed, forcing Zertho and a dozen of his canines that were under the covers with him, to tumble out on the floor.

Little dogs, middle sized dogs and a few big dogs quite filled up the stage, but they were well behaved and orderly, even to the clown dog, which was really funny, going to sleep on a runway placed for a jumping act, and getting into many mixups with its master.

Zertho has an amusing fight with a dog, getting down on all fours and being worsted in the engagement. A number of the little fellows, clinging to the necks of other dogs which paraded around on their hind feet, and a dozen of them did a funny cakewalk at the same time. Half a score were shot in one leg, all limping about the stage at once, and all "dying" at the same time. Walking dogs and some of the dogs were in goodly numbers, and at the finish Zertho, at the head of his "regiment," marched around the stage, with all his "family" following him in lock-step fashion. The act was lively and clever from start to finish, and went very big, taking up about twenty-two minutes on the full stage.

Six English Gems.

A company of four men and two women, known as the Six English Gems, appeared at the Greenpoint last week, in a very cockney offering, the few jokes used being inane, and much of the general tone of the offering proving of a rather inferior order. Distinctly British dialects were brought to light, and a burlesque on "Faust," which finished the specialty, would hardly have done credit to an amateur organization.

One of the men played the piano during the entire act, being seated back stage near the special hangings, which were all of dark color, very prettily devised and arranged. "He's Had Some," the opening song, was only fair, but an auto song, which followed it, showed the little company to much better advantage.

A contralto song, with very deep notes, was cleverly given by one of the girls, and it proved the best introduction of the lot. The girl possesses a well trained, clear, sweet voice, and her enunciation is perfect. The song, "When the Tide Was Low," made the hit of the specialty. The burlesque on "Faust" was very sad. About sixteen minutes were taken up, on the full stage.

John Lawson and Company, in "The Open Door."

John Lawson has not yet shown us the best trick he has up his managerial sleeve. "The Open Door," played by him upon his return to the American last week, is not worthy of him, for it is a trifle weak at the knees. He did not seem to have much in the leading part, and the playlet did not rub elbows with one's sympathies, as vaudeville offerings should.

It tells a story of the unexpected return to his home of a Jew who has been arrested on a charge of forgery. He finds his wife, a gentle, about to receive the questionable attentions of a lord, and discovers that she is about to send to the authorities the final evidence that will convict him. Then he shakes her to death, and leaves her lying in the hall, head downward, on a lounge in full view of the audience, while he receives the lord and kills him in a duel with pistols, in the darkened room. The sketch is meant to be a thriller, but it didn't thrill to any great extent. Mr. Lawson ranks as high enough as an actor and producer to give us something that will enable us to measure him at his true worth. About thirty minutes were taken up, on the full stage.

Burr McIntosh and Company, in "Out Yonder."

"Out Yonder" is slow going, and at the pace set at the Colonial last week it will not get very far, either here or out yonder. Burr McIntosh, who is its author and star, has handicapped himself with a playlet which is very milk-and-water. The characters do nothing but talk, and hardly recognizable as a plot even under a magnifying glass.

In the piece, which is in two parts, the characters of Jim Rathbone, a stage driver; Bessie, a Bravely, a Philadelphia girl; two young lovers and a professor are thrown together in a spot in Arizona. The young lovers have a few lines to say; Bessie and Jim fall in love with each other, the former bemoaning the fact that Jim is not a gentleman, and later masquerading as a kypsy in order to read his palm. He discovers who she really is, upbraids her, tells her that he used to be a gentleman in the old days, and finally they decide that they are meant for each other, and there you are. And being there, where are you? It is all very simple and very uninteresting, taking up about twenty minutes, on the full stage.

START TWO MORE VAUDEVILLE HOUSES IN PHILADELPHIA.

The Globe Amusement Co., which owns the moving picture house at the Northwest corner of Fifty-ninth and Market Streets, Philadelphia, intends demolishing the present building and erecting on the site of it and adjoining properties, a completely equipped theatre, at a cost of \$125,000.

The plans, which are being prepared, will provide for a brick and terra cotta front structure, containing a balcony and gallery. The theatre, which will have a seating capacity of 2,500, will occupy a lot 79 by 135 feet. When completed it will be devoted to vaudeville.

Work has begun on the erection of a \$25,000 moving picture and vaudeville theatre at Nos. 1630 to 1642 Passyunk Avenue, for Hopkins, Milgram & Gardner. It will be a one-story, brick structure, with a seating capacity of 1,800, and will occupy a lot 120 by 139 feet.

EMPRESS, PEORIA, A NEW ONE.

Vernon C. Souver's latest amusement enterprise, the Empress Theatre, in Peoria, Ill., was opened Oct. 22. J. Frobin is local manager, and it is a fine picture and vaudeville house. The playhouse will seat 500, and is absolutely fireproof. It is so arranged that every seat is practically a front one.

The interior of the playhouse is done in gold, with woodwork of gold veneer, and walls in canary and strawberry tints. The lobby is finished in gold and is a beautiful match of the interior, and is a replica of a quaint old European castle in which an empress once lived. Performances are given every hour from 11 A. M. to midnight, with change of pictures daily.

Mathewson and Meyers, with May Tully, in "Curves."

Christy Mathewson, the fast famed pitcher, and Chief Meyers, who handles most of the twine's fadeaways and curves, were at Hammett's last week, fresh from their triumph at the Polo Grounds in the past post season series of games with the Yankee. In view of the fact that Christy was the "big noise" in the series recently closed, figuring in all the winning games, he may readily be believed that he could not have sat down and "doped out" his vaudeville debut to better conditions. Bozeman Bulger, who writes for vaudeville as well as for a daily sporting page, wrote the act of the week.

May Tully's cleverness in putting on an act is clearly shown in this case, and besides her skill in this line the ball players have the added prop of her acting ability, which is a prop not to be sneezed at. The scene is outside the clubhouse, and Miss Tully calls on Mathewson to do his star stunt—the rescue act—which has so often been demanded of him of late when the other pitchers on the team have shown a leaning toward the spore in the day-variation. May and Meyers trot out in baseball togs, and the former explains the curves that he puts on the ball, with Meyers dabbling in the explanation game.

While they are changing to citizens' clothes, Miss Tully does some clever imitations, confining her work to a make-believe of what would be said of the national game by Ethel Barrymore, Mrs. Carter, Sam Bernard and other well known stage favorites. It was well chosen and capably done, for Miss Tully has this sort of thing down to a piece. There are some good lines to the piece, and it was excellently arranged.

A burlesque of melodrama finishes the act in pleasing style, with Meyers as "heap bad innu," Matty as the cowboy—and the rescue cue stuff—and Miss Tully as the maiden all forlorn, who is saved by the man with the curve. The audience liked the sketch and its players, and would have liked either sketch or players alone, too. About half an hour was taken up, on the full stage.

Wellman Airship Crew.

It was rather interesting to view and listen to the crew of the well-known airship, "America," contrary to expectation, for one could hardly conceive that it would be very much harder to see these survivors of a dare-devil exploit than no one thought would be accomplished, anyway. At the American last week they were interesting in their tale of the experience, and Jack Irwin, the wireless operator on the ill-fated airship, proved a capital talker. He was welcomed like a conquering hero, for the "Q. D." boys certainly are liked by the public.

Frank Sheridan made the introductory address—a remarkably good one, too. Irwin, First Engineer Louis and Assistant Engineer Fred Aubert were the "crew." Irwin giving the description of the rescue by the Trent, and Louis the technical talk. The "America" at Atlantic City, the mechanical parts of the airship, incidents of the mid-air voyage, and pictures of the Trent were shown on the screen, and explained. Irwin's talk was a delight to the audience, and was modest, and consequently worth listening to. The trio proved a worthy vaudeville offering, holding the stage well for half an hour.

Belle Baker.

Belle Baker, who appeared at the Bronx last week, sang dialect songs so well that in the next to last position on a bill which ran for more than three hours she held her audience in a tight grip, and sang her songs—quite a repertoire for a singer on so late. Miss Baker is a brunette of attractive appearance, who makes no changes of costume for her different selections, depending upon her cleverness in character delineation alone. That her judgment was good is proved by the success she made last week.

Her selections were well chosen, her Yiddish, "coon" and Italian dialects were good, and her ease of manner and assurance made a strong case for her. Under the Yum Yum Tree" was the opening number, followed by an Italian piece, "Sweet Maria," which was well done. "I Love It" was an especially effective song, and the Yiddish "I Thought He Was a Business Man" was so well liked that the singer was forced to "oblige" with "Lovey Joe," which was delightfully rendered. About seventeen minutes were taken up, in one.

"The Governor's Son."

"The Governor's Son," once the medium for exploiting the Four Cohans, is back in vaudeville, under the direction of Arthur Klein, and at the Bronx last week it closed the first part in great style. The hurrying and scurrying of the characters, the chase in and out of doors, and the fun that George M. Cohan injected into this well worn method of getting stage diversion, are still there as ever.

Fred Santley had an original conception of the title part, and he must be given credit for making it a bright one, his acting being excellent, while Rosie Green danced capably and filled the bill to a nicety. The other principals and a good chorus helped to make things hum. About thirty-four minutes were taken up, on the full stage.

"SCROOGE" IN CINCINNATI.

Dickens' "Christmas Carol" Proved a Vaudeville Sensation.

Cincinnati made a grand ado over "Scrooge," which Tom Terriss and his company of twelve English players put on at the Orpheum. It was essentially a Dickens' week at I. M. Martin's "House on the Hill," which is fast winning its way to popularity. This adaptation of "A Christmas Carol" proved a dramatic treat, with Charles Dods-worth in the title role. Howard Saxby, Cincinnati's literary light, at one of the early performances gave a little talk on Charles Dickens, whom he knew in his youth, and whose obsequies he attended. Dods-worth in his curtain talk declared that nowhere had their efforts been more enthusiastically received than in Cincinnati.

LILLIAN LORRAINE AND "THE FOLLIES OF 1910."

Relative to a lot of gossip about trouble in "The Follies of 1910," Manager Edward Rosenbaum denied that Lillian Lorraine had left the company. She was out of the cast a few nights during the latter part of the Cincinnati engagement, owing to some nasal affliction, which interfered with her singing. She expected to rejoin the company in Indianapolis. Meanwhile Miss Gardner is taking the Lillian Lorraine place.

CINCINNATI PRINTERCRAFT MINSTRELS.

One of Col. Jack Haverly's old boys—Ed Barcher—known as "Hippo" to old-timers of the burnt-ork fraternity, is a member of the Printercraft Club Minstrels in Cincinnati. These boys are to give a show at Cincinnati's Odeon, Nov. 6 and 7.

Agnes Scott and Henry Keane.

"Drifting" is just a breath of human nature, figuratively scented with the smell of the blossoms that bloom in such great profusion on the trees with which the stage is so beautifully set. At the Fifth Avenue, last week, Agnes Scott and Henry Keane played it to the great delight of all who were fortunate enough to witness the performance. Miss Scott wrote it as a successor to her piece, "The Way Between," and in spite of the difficulty that she had to overcome in getting a worthy playlet to follow that remarkable success, she has apparently won out. "Drifting" is just a sweet, simple, little love story, but it gets across the footlights with a charm that is irresistible.

The scene is an orchard, with the trees all in bloom, several prop trees looking very real in the foreground, and a back drop and transparent drop, which give a great background to the picture. The girl is in the orchard, sketching, and the man comes over the fence. They meet for the first time, talk and gradually get acquainted, and at the end he finds out that she is really the girl whom he has come there to meet. Not much in plot, but dainty and pretty in development, while those blossoms seem so real that one could almost fancy last week that their fragrance could be detected.

Miss Scott and Mr. Keane both played with consummate skill, getting everything possible out of the lines. The act ran about fifteen minutes, on the full stage.

George Bloomquest Players, in "Nerve."

There was something wrong with "Nerve," a farce, by Victor H. Smalley, as played by the George Bloomquest Players at the Fifth Avenue last week. Perhaps it was not played as it should have been, and certainly T. H. Davies, as its central character, did not show much comedy skill. At any rate, the piece was not able to get the laughs to any great extent, and it seemed rather to overshoot the mark. A better company might have changed the result.

The scene is the office of Vance, a civil engineer, who has a room in the Knickerbocker building, New York City, and nothing else in the world. He has a brilliant idea, however, when he hears that Mr. Burton, railroad president, is offering \$10,000 a year for a young and clever man for civil engineering. He succeeds in getting Burton to call upon him, and by sheer nerve gives the railroad man the idea that he (Vance) is a tremendously busy and important man, making such a hit that Burton hires him for the job. About seventeen minutes were taken up, on the full stage.

Eddie Mack and Dot Williams.

Singing and dancing, with the principal honors going to the latter diversion, were the mediums for Mack and Williams' introduction to the Fifth Avenue patrons last week. Little Dot Williams, in knee length soubrette costume, looked very "cute" and pretty, and Eddie Mack, in a tuxedo, with some original ideas in that line, made those out in front recognize his skill in pronounced manner.

The girls' "kid" impersonation brought her well earned applause, and Mack's several kinds of songs, which he sang in a pleasing manner. His dancing of the various positions on the ball floor was good, and a quick dance up and down a flight of a dozen steps, with a repeat, showing some rapid sideways work, was a distinct treat. A "come on" in dancing, with Miss Williams as the pupil, was a pleasing introduction. The act is a worthy one, and a few minutes cut out will make it even better. About seventeen minutes were taken up, opening on the full stage, and closing in one.

Jack Henderson and Company.

Jack Henderson, with Maurie Madison and Ella Warner, made a pleasing trio at the Fifth Avenue last week, in a little talk which was only fair, and a few songs and dances, which were very worthy. Song and dance proved the long suit of the three. The girls looked very pretty in long white dresses and then in dancing daisy suits.

Henderson, a dapper youth, was greatly liked in his singing and dancing. A waltz movement executed in company with one of the girls received a well earned encore. One of the girls at the piano was heartily applauded for her manipulation of the keys, being forced to repeat "Every Little Movement." The sketch part of the act was very meagre, and it amounted to little in merit, but the excellence of the songs and dances made up for this shortcoming. About twenty-two minutes were taken up, on the full stage.

Jack Ark.

Jack Ark, a diabolo expert, was in an odd place on the American programme last week—the closing position. He is clever in his manipulation of the little spoils, and, although the novelty of this form of diversion has worn off, it is interesting to watch one who can handle the diabolo spoils well, and Ark has a well devised routine of tricks, some of which called forth hearty applause last week. It is not an easy matter to keep an audience interested in diabolo alone, yet this is what Ark contrived to do, filling in about eleven minutes, on the full stage, very creditably.

LAST OF "KISSES."

Charles J. Ross and Elgie Bowen Leave Vaudeville.

Charles J. Ross and Elgie Bowen, stars of "The Love Cure," provided lots of amusement for patrons of Cincinnati's Orpheum, in their sketch, "Kisses." It was their last week in vaudeville for Elgie Bowen has accepted a contract to sing a role opposite to Christie McDonald, in a new Venetian opera, for Broadway presentation, and Mr. Ross is to join Lew Fields' forces on Jan. 1.

SOCIETY SWIMMERS A BIG HIT.

Daisy Lissenden's tentative foot plunge was easily the sensation of the new Cincinnati aquatic act, "The Society Swimmers," which had its premiere at the Orpheum, directed by Frank Phillips, the champion swimmer of Ohio. There are ten in the act, five girls and five youths. The girls are all young, fair of face and handsome of form.

TWICE IN THE SAME PLACE.

The Musical Foresters kept the B. R. T. busy transferring them and their instruments for the four trips made necessary by their alternating at the Gotham and Orpheum theatre coasts, in Brooklyn, on Sunday, Oct. 23. Their act was a hit at each of the four shows.

TOM MCALIGHTON TO SUPPORT CHRISTIE McDONALD.

Tom McAlighton has been engaged for the company to support Christie McDonald, in "The Spruells." This will be Mr. McAlighton's first appearance here in comic opera, although he is well known to vaudeville.

CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, properly classified in this index at the rate of \$10 for one year (52 issues). A copy of THE NEW YORK CLIPPER will be sent free to each advertiser while the advertisement is running.

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VERDICT AGAINST GEO. H. HUBER.

On Oct. 28 a jury in the Supreme Court brought in a verdict of \$3,815.75 against George H.

CHICAGO NEWS

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER, 505 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO

Good weather has prevailed the past week, and all houses have enjoyed an increase in the business. Changes within the Loop district include: Sarah Bernhardt, at the Strand; Lyric, at the Lyric; and the stocky shifts of vaudeville and outlying houses.

ILLINOIS (W. J. Davis, mgr.)—Adeline Genee, in "The Bachelor Belles," continues the attraction at this house, and will stay a week longer. Edna, Nov. 6, in "Where the Trail Leads."

POWERS (H. J. Powers, mgr.)—Marie Tompkins begins her last week in "Caste." "The Commuters," James Forbes' newest comedy, will arrive here Nov. 7, for a stay of four or six weeks.

COLONIAL (J. J. Brady, mgr.)—Cecil Lean and Florence Holbrook and "Bright Eyes" enter on their fourth week Monday, 31. Cecil Lean is the bright star, and what is lacking in the musical comedy is made up by him.

GRAND (H. Askin, mgr.)—"Pillars of Society" is presented by Mrs. Fiske and the Manhattan Company this week, with the following cast: Hobbrook Blinn, Keda McKee, Gregory Kelly, Allen John, Edward Mackay, Mrs. Fiske, Wilfred Buckland, Henry Stephenson, Harold Russell, R. Owen Meech, Robt. V. Ferguson, R. W. Tucker, Merle Maddern, Sheldon Lewis, Mabel Reed, Florine Arnold, Helena Van Brugh and Grace Redmonds. "The Humiliated" will be presented by Mrs. Fiske week of 31. "The City" Nov. 6.

STUDEBAKER (G. A. Davis, mgr.)—Mme. Sarah Bernhardt begins a fortnight's engagement on Monday, 31, playing "Alphonse" on the opening, and will follow with "The Chevalier," "Les Bourbons," and "La Reine de France." "The City" Nov. 6.

CHICAGO (G. A. Kingsbury, mgr.)—Hilda Spang, in "The Beauty," has found favor, and business is good.

OLYMPIC (S. Lederer, mgr.)—"The Aviator" has made a hit, and Wallace Edinger and his associate players are assured a long run here. Friday, 28, a special professional matinee was given for the benefit of those who were unable to see the play, owing to their own engagements. It was an enjoyable affair, as they were allowed the opportunity to mingle and exchange congratulations.

GAMMACK (H. C. Gammack, mgr.)—"The Soldier's Fortune" is a merry way. The attendance is very large, and there seems to be very little check in the steady flow of ticket buyers.

LYRIC (J. J. Anhalt, mgr.)—Fritz Schell comes Monday, 31, in "The Millionaire," supported by Dicky Bell and Kate Gordon, a Chicago girl. Robert Muntell's engagement starts Nov. 11, for two weeks.

ANDRETTA (Bernard Andre, mgr.)—Sunday, 30, will see the return engagement of Anna Pavlova and Mikhail Mordkin, the famous Russian dancers. They will dance to the music of Glazunov's "Bachman's." As last week, they will be surrounded by a company of twenty-four dancers. There will be Mlle. Reichenbach, a Russian, who gives Russian and Polish folk dances, and also appears in Liszt's Second Rhapsody. The orchestra, under the direction of Theodore Stier, contains fifty musicians. The two performances given last week packed the house to the doors. Ben Atwell is personally directing their tour.

MAJESTIC (L. B. Glover, mgr.)—Bill week of 31 includes: Mabel Hill and Mlle. Dugan, La Flan, Cressy and Duane, Clifford Walker, Horton and La Triska, Goulian and Richards, Davies and Bowman, and Ben Boyer and Brother.

AMERICAN (Wm. Thompson, mgr.)—With a replica of the scenery used in a ballet scene at the Imperial Opera House, at St. Petersburg, as a setting, the dancers who are performing "Dances Russes Classiques" are presenting a varied selection of ballet diversions, elements and dances of all nations. The dancers seem to have been gathered from everywhere but America. There are French, Italian, Russian, Viennese and English pretties. An Italian master of the dance, a troupe of Tartar barbarians, and a Polish orchestra conductor, Giovanni Molasso, with Mlle. Galimberti are the principals in the spectacular and diverting ballet. The variety of numbers through which the thirty-polyglot dancers make. The barbarian troupe of Russians, in the national garb, performing the haunting, gyrating Russian folk dance, draw the breathless measure of applause, while Molasso directs Mlle. Galimberti through a succession of violent acrobatics. A Galop Grand, Ave Apatoles, which is thrilling. In the bill next McKinley, who sings current songs with expressive interpretation, and who gives the standard of his class, are well received. Bill week of 31 includes: Charles Vance, Arthur Dunn and Marie Glazier, Came and O'Connell, Wm. Wynn, La Freya, W. E. Whittle, the Four Belles, Charles, Ringling Bros. and Murphy and Francis.

McVICKER'S (G. C. Warren, mgr.)—"Charming O'Brien," in "Barry of Ballymore," has scored a success, and business is good.

COY (L. J. Hermann, mgr.)—"The Naked Truth," a three-act comedy, by George Paston and W. B. Maxwell. The play was originally produced in London, and has been rescheduled at the Lyric Theatre, New York Street, taking the place of London. Mr. Dixey has the role of Bernard Darrall (Bunny), and plays it in distinct American fashion, but every other character in the play is so English in psychology that the localization of the setting does not conform. "Bunny" puts on a mule ring which his wealthy uncle has brought him from India. The ring has the curious property of causing the wearer to say what he thinks and not what he wishes to say, and in spite of his desire to be "Bunny" is forced to tell his uncle that he will be of financial use to him, to assure his father that he considers her only a pretty doll, to confess his platonic but indirectly admitted relationship with a certain emerald Mrs. Hayter, and to disrupt the company of which he is treasurer, and all because of his Washingtonian vanity. When he has successfully tangled his affairs into an apparently intricate knot, it is the solution of his difficulties by a continuation of his truth-telling. Then Mrs. Hayter's husband, an Oriental scholar, recognizes the culpability of the ring, finds the pleasing spring that frees it from "Bunny's" hands, and gives it to the man who dropped it in the well. Marie Nordstrom plays Mrs. Hayter. Herbert Standing is the uncle from India. Spotlights-woode Aiken the Oriental scholar. Kenneth Davenport plays a glittering, romantic youth. Ruth Shepley is the niece. Blanche Bryant the belittling stenographer. Isabel West, the distraught mother, and Frederick Hark is the part of the fastidious physician. Dorothy Davies, as a French widow; Marie Port, as an Irish cook; Donald McGregor and W. J. Holden, as divisors of a fraudulent company, complete the cast. "The Seventh Daughter," a new comedy by R. Harshing Davis, will come here presumably Nov. 14.

PRINCESS (M. H. Singer, mgr.)—"The Deep Purple" remains at this playhouse, where it seems to be in for a long run.

LA SALLE (H. Askin, mgr.)—"The Sweetest Girl in Paris" begins its eleventh week on Nov. 6. This is the best recommendation we can give as to its popularity.

WHITNEY (F. R. Peers, mgr.)—"Lower Berth 13" has undergone considerable evolution during the past few weeks, until now Mr. Schike has it running smoothly. Several scenes have been changed, a number taken out altogether and some more put in, until there are many more laughs than were to be found on the opening. The introduction of a grand opera selection by Anna Westing has struck with popularity, and several other features have brightened up the comedy, and it is now destined to stay for an unlimited run.

HAYMARKET (Wm. Roche, mgr.)—"Catherine Countess" has been playing this week in "The Awakening of Helena Richie," and has met with popular favor at every performance. Vaughan Glaser comes to-morrow, in "The Man Between."

ZIGFIELD (W. K. Zigfield, mgr.)—"The Mysterians," which gained control of this house this week for a period of seven years, and after Nov. 15 the little playhouse will be known as the Comedy Theatre, in which women stars will hold forth almost continuously.

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GLOBE (J. H. Brown, mgr.)—Richard J. Joe, in "Silver Threads," has been packing the house at nearly every performance this week. The renowned tenor has the part of "The Old Man," and has a splendid opportunity to sing many of the sweet old songs, among them being "Home, Sweet Home," "Abide With Me," and "Silver Threads Among the Gold," the latter being the basis for the play.

CHOW (E. F. Carruthers, mgr.)—Herman Timmerman, the college year-old boy, is the star of "School Days," now current at this house. "Timber" is laying the foundation for a long, successful career, with his perfect characterization of the role of Edna Levi, and the production of "School Days" has taken its place among the most popular shows now on the road.

CRITERION (J. P. Higgins, mgr.)—Kilnt and Guzzolo are offering "Human Hearts" this week, with Frank Mayo as the honest blacksmith, and Tom Logan in the comedy. Week 31. "The Outlaw," "The Outlaw," "The Outlaw."

PIRO (Wm. Roche, mgr.)—"The Outlaw's Christmas," the current attraction, is a melodrama, telling a heart interesting story of rural life. Frank Tobin is the outlaw, and Gladys Montague, Madlyn Johnson, and the other favorites support. Week 30. "In the Shadow of the Gallows."

ALHAMBRA (Wm. Roche, mgr.)—"Al. Reeves' Beauty Show has excelled his best previous efforts, and has brought here one of the best of burlesque comedies. Supplimenting his own personal performance, is Andy Lewis, a Hebrew character impersonator of sterling abilities, who was last season the star of his own company. Week 30. The Columbia Burlesques will present "A Peppermint Emporium," staged and produced by Leo Stevens. Numerous charming young women and jolly comedians furnish the sublime and ridiculous.

SEAN AND GAYNE (Wm. Roche, mgr.)—"L. L. Webb" presented the "L. L. Webb" company in "Readley from Wall Street," with the following company: Joe Morris, Sam Green, Oscar Lewis, Helen Walsh, J. Maurice Holden, Penny Watson, Kitty Watson, Helen Canady, Mae Williams, Ada Leslie, May Smith, Jessie Smith, Grace Greer, Ella Astor, Louise Astor, Katharine King, Violet Allen, Edna Copay, Alvera Clumblins, Victoria Bennett, Louise Walton, Ora Dell and Harriet Mayhew. The farce was very good indeed, and greatly appreciated by a large audience. Joe Morris as Abe Lechinski, was the talk of the show. Many new songs and a very attractive chorus helped to make it a success. The song "Bertie Brown," sung by Helen Walsh, and assisted by a striking chorus in beautiful costumes, was well rendered. Also "When the Moon is on the Heather," by the same singer, assisted by a Scottish chorus, seemed to carry the

audience. "Paree" and "Come Along, My Mandy" were the remaining hits of the farce. All through this offering the costumes were very elaborate and prominent, and are the best that have been seen here in burlesque for a long time. During the interval, Lewis and Green appeared in their funny act, "Engaging a Cook." Lewis, with his original stories and Swedish dialect, was the hit. They concluded with a song which pleased the audience.

"SOME-THING DOING, KID!"

You all know what a smashing success was "You've Got Me Going, Kid." Well, this is its "follow up," and the new number is even better than the old. In idea, lyric and melody it is positively "there," and will fit the acts that are looking for a hitting, single or double, or audience number, like they never were fitted before. **DON'T FAIL TO GET THIS ONE—I KNOW IT'S GOING TO BE A HIT.**

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 "DON'T SAY GOOD-BYE"—My March Song Hit
 "THE DEUTSCHER RAB"—My Comedy Hit
 "TAKE ME WHERE I CAN SHOUT"—My Waltz Song Hit
 "THE JINGLE OF THE MONEY"—My Other Coon Hit
 "GO ON AND LOVE ME SOME MORE"—My Soubrette Hit
 "BACK TO THE OLD HOME"—My Quartet Hit
 "YOU'VE GOT ME GOIN', KID"—My Audience Hit
 "THE LOVE BUG"—My Novelty Hit



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OUT OF TOWN NEWS

Los Angeles, Cal.—Mason Opera House (W. T. Wyatt, mgr.) Henry Miller Oct. 31 and week in "Her Husband's Wife." Nov. 7 and week, "Three Twins."
HAMBURG (Oliver Morosco, mgr.)—23 and week, John Mason, in "The Wrecking Hour." Next, Max Figma, in "Mary Jane's Pa."

AUDITORIUM (L. E. Behrmer, mgr.)—A Southern Cinderella 24 and week. The Broadway Opera company begins a season of grand opera 31.

BRASCO (John H. Blackwood, mgr.)—Stock company, in "The Blue Mouse." "The Gay Lord Quid" is underlined.
MOROSCO'S (Oliver Morosco, mgr.)—"The Eternal Three" goes for a second week 23.

GLAD OPERA HOUSE—Ferry Hartman and company, in "King Dodo." 23 and week. **OLYMPIC** (Alphonse F. Fargo, mgr.)—"His Highness" (Elmer N. Workman, mgr.)—"The Girl from Santa Catalina Island" after closing local engagement in Los Angeles.

LOS ANGELES (E. J. Donnellan, mgr.)—Sullivan & Considine Road Show, Saad Dabab, Troupe, Manuel Roman, Stuart Kollins, Vanetta, Street Singers, Zorill Brothers, Harry Crosby and Anna Lee, the laugh-o-scope.

PANTAGES (J. A. Johnson, mgr.)—John L. Sullivan is the headline for week 24. Notes.—Chevalier Guitte is singing at Tully's moving picture house. The name of Chul's Park has been changed to Luna Park, with F. P. Sargent as manager. Thirty-five members of "The Prince of Pilsen" Co. visited Santa Catalina Island, after closing local engagement in Los Angeles.

CHAS. T. BYRNE, playwright, left for Phoenix, Ariz., Oct. 25, after spending several months in this city. The Players' Club is reported as negotiating a sale of its country place to the Outcast Club. Antonio Scott and Bernice de Pasquale sing at Simpson Auditorium 27, under direction of L. L. Behrmer.

L. M. Urie, dramatic tenor, has opened a studio here. Ray Beveridge is visiting relatives in Los Angeles. Attractions at Levy's Cafe Chantant: Virginia Ware, Lily Ellison, Clementine Marcell, Mlle. Beatrice and M. Franco, the Milano Duo.

SAN DIEGO, Cal.—Garrick (J. M. Dodge, mgr.) Tollyd Comic Opera company, in "Miss Idyllwild." 22, 23. Vaudeville, including Covington and Wilbur, Scheekle and Neville, Bertie Blake, the Four Rhinos, "High Life in Jail," Ramones, and George Fields, 24-26. Henry Miller, in "Her Husband's Wife," 29, 30.

LOS ANGELES (Wm. B. Gross, mgr.)—"The Prince of Pilsen," with Jess Dandy, 24-26. Royal

Opera company, in "Luella," "Aida," "Rigoletto" and "Love Tales of Hoffmann." 27-29. **QUEEN** (W. A. Bates, mgr.)—Gray and Peters, Backman and Gross, Maxwell and Dudley, Williams and Weston, Bell and Kitch, and motion pictures, week of 24.

PRINCESS (Fred Ballen, mgr.)—"The Knickerbocker Trio, Revolving Collina, Claus and Radcliffe, and into motion pictures, week of 24.

GRAND (Walter J. Fulkerson, mgr.)—Motion pictures and vaudeville week of 24. **PICKWICK** (E. Drucker, mgr.)—Special motion pictures and illustrated songs week of 24.

EXETER (Roy B. Gill, mgr.)—Motion pictures, illustrated songs and popular operatic selections week of 24.

LIXON (F. W. Rubnow, mgr.)—Straight motion picture bill week of 24.

JEWEL (Ray Sauer, mgr.)—Motion picture week of 24.

BANNER (H. L. Hughes, mgr.)—New motion pictures and illustrated songs week of 24. Note.—Buffalo and Pawnee Bill's Shows, to capacity business, 19.

Savannah, Ga.—Savannah, "The Stars of Father" had full audience Oct. 25. Frederick Ward Co. followed 26. Madame Louise Homer, 27. Aborn Opera Co. 28, 29.

BRISTOL—The stock company of Schilling Players continue to draw good houses. "The Two Orphans" 24-29.

LIBERTY—This house does a duo business with vaudeville. Bill 24. Girty, Haynes and Montgomery, the Great Barrington, Herbert and Williams, Albert Wernicke, and Van Osten's Orchestra, which is a feature.

ORPHEUM—Minnie Bernhart's Marionettes, the Sully Duo, Eugene Emmett, "It Happened in Arizona," by May Sweetwood and Williams, composed the bill for 24.

NOTES—Odion and the Idle Hour, both of which are strictly moving picture, did fine business week of 24. John Robinson's Circus, under the auspices of the Savannah Lodge of Elks, played to overflowing business 26. 101 Wild West Show is booked for Nov. 7.

Des Moines, Ia.—Orpheum (H. Somberg, mgr.) bill week of Oct. 23: Annette Kellermann, Ryan-Richfield and company, Dale and Boyle, Grauville and Rogers, Borani and Nevevo, Lillian Ashley, Cavana, and moving pictures. The bill is good, and good business.

PRINCESS (Elbert & Getchell, mgrs.)—Princess Stock Co. in "The Genius," well liked and good business.

FOSTER'S (Ed. Millard, mgr.)—"My Cinderella Girl," by William North, was well liked 25, 26.

AUDITORIUM—Mildred Holland, playing "David Copperfield," 22-25. Good business.

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the past week. "Rogue's Honor" Oct. 28. Mildred Holland 29. "The Rosary" 30. Mrs. Annette Schmidt-Gobbie, in song recital, Nov. 3. "The Flirting Princess" 6. Lyman Howe pictures 8. Sidney Drew, in "Billy," 9. "The Fourth Estate" 11.

GRAND OPERA HOUSE (D. A. Hughes, mgr.)—"The Girl from Rector's" 25. "The Girl in the Taxi" 30. "The Third Degree" Nov. 3. Frances Starr, in "The East End Way," 9. Rose Stahl, in "The Chorus Lady," 10. "The Spendthrift" 12.

PRINCESS (Thayer & Shafer, mgrs.)—For 23 and week the Princess Stock Co. will present "The Lost Paradise."

AMERICAN (Charles Berkell, mgr.)—For week of 17, "Paris by Night" and the seven other big acts, draw big houses every night.

Dubuque, Ia.—Grand Opera House, "My Cinderella Girl" Oct. 29. "Quincy Adams Sawyer" 30. "The Third Degree" Nov. 2. Frances Starr 10.

GRAND OPERA HOUSE—Stock company, management of Chas. D. Connolly, closed its season 23. Mr. Connolly goes to Kansas City to engage in the advertising business.

ATHOLIA—Harvey Stock, to S. R. O., and with heaters installed, will remain indefinitely.

MOVING PICTURE SHOWS doing well. **NEW MAJESTIC** will open Nov. 14, with a strong vaudeville bill, and will play traveling organizations occasionally.

Cedar Rapids, Ia.—Majestic (Vic Hugo, mgr.), week of Oct. 25. Cal Stewart, Nov. 1. Horner, L. H. Hilt drew fairly well Oct. 24 and week. "Yankee Doodle Boy" inaugurated Sunday shows 30, drawing two good houses, and pleased. Monte Carlo Nov. 1. Howe's pictures 4. "Rosa, and" 5. Powell and Cohen 6. "Fourth Estate" 9. "The Climax" 10. Fletcher's 30-31.

GARBUCK (J. M. Root, mgr.)—Very good bills drew only fair houses.

NOTE—Elite, Palace and Lyric theatres, with moving pictures and illustrated songs, to fine attendance.

Memphis, Tenn.—New Lyceum (C. Wels, mgr.) darkness prevailed Oct. 19-20. "The Girl Behind the Counter" 20. Nov. 2. Dustin Farnum 3-5. Clara Lipman 10-12.

JEFFERSON (A. B. Morrison, mgr.)—The house was dark during the past week. Otis Skinner 2. 3. Maude Adams 8-10.

ORPHEUM (Max Fabel, mgr.)—Large attendance week 23-24. For week 25, Nov. 5. Lottie Williams and company, Fanny Rice, Morrissey Sisters and Brothers, Redford and Winchester, De Lion, Lillian Ashley, Marensa, Neyaro and Marensa, and the motion pictures.

BIJOU (Benj. M. Stalback, mgr.)—In Panama was the bill offered week 23-24. The performances pleased the splendid attendance all week. "In Old Kentucky" 30-2.

NOTES—The following picture theatres are doing good business: Imperial, Gen. Colonial, Star, Palace, Royal, Crystal, Majestic, Lyric, 1, 2, 3, 4. On account of illness, Adelaide Thurston, who was booked to appear at the Jefferson, Nov. 4, 5, has canceled her engagement and remains in New Orleans, to resume her contracts two weeks hence.

Nashville, Tenn.—Yvonne (W. A. Sheetz, mgr.) week of Oct. 24, motion picture, representing the Passion Play. Otis Skinner Nov. 1, 5.

BIJOU (Geo. H. Hickman, mgr.)—Week of Oct. 24. "McFadden's Flats," in which Sullivan and Speck scored a large hit. Week of 31. "Paid in Full."

CHERRY (Geo. H. Hickman, mgr.)—Week of 24. Pero and Wilson, Terry and Elmer, McIntote Twins and Clay Smith, Clifford Walker, Harris and Robinson, Prosser and Reed, John Neff and Carrie Starr, Phantoscope.

GRAND (Geo. H. Hickman, mgr.)—Week of 24. Wells and Sells, Reynolds and Miller, Smith and Roland, Delaphe, Allograph.

FIFTH AVENUE (P. P. Furlong, mgr.)—Week of 24. Douglas Flint Co. Knight and Dyer, J. Smith Company Co., Rheno and Azaro, Garvey and Davis, Naturscope.

DIXIE (Crystal, Elite, motion pictures.

Chattanooga, Tenn.—Albert (Paul Albert, mgr.) Nov. 4. Margaret Anglin, in "The Awakening of Helena Richter."

LYRIC (A. O. Neal, mgr.)—25. Maude Adams, in "What Every Woman Knows," packed her house. Ethel Barrymore Nov. 5. Jewel (Ray Sauer, mgr.)—24-29. "Paid in Full" 31-Nov. 3. "The Boy from Wall Street."

LYRIC-PRINCESS—Vaudeville.

ARNDORF (Will Albert, mgr.)—24-29. "The Girl and the Girl," the Star-Naturo-Troupe, Harry Auburn, the Two Leas, and motion pictures.

NOTE—Theatro, Pico, Colonial and Crescent, moving picture shows.

Knoxville, Tenn.—Staub's (Fritz Staub, mgr.) Margaret Anglin Oct. 31. Schumann-Heyn Nov. 2.

BIJOU (Fred Martin, mgr.)—"McFadden's Flats" 31-2. Harry Clay Blancy 3-5.

GRAND (Frank Rogers, mgr.)—The house continues to pack them at every performance.

St. Louis, Mo.—Olympic (P. Short, mgr.) Marie Tempest, in "Cast." Oct. 31-6.

CENTURY (P. Short, mgr.)—Nat Goodwin, in "The Captain," 30-7.

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of 30, the New York Musical Comedy company. **DELMAR** (E. H. Pipe, mgr.)—Week of 31: Harry Fields and his "School Kids," with other feature sketches. Business good.

NOTE—O. T. Crawford is opening the finest vaudeville and moving picture show in the city. It will be the Union, and opens Monday, 31. Business is expected to be booming with it within the next week, as it is located in one of our best theatre localities.

Kansas City, Mo.—Willis Wood (O. D. Woodward, mgr.) last week Frances Starr, in "The East End Way," delighted well-filled houses. This week will be divided between "Folly of the Circus" and "The Spendthrift."

Next week, Lillian Russell.

SHERBET (Earl Stewart, mgr.)—Last week that roaring farce, "Baby Mine," scored a big laughing hit. Otis Harlan, George Probert and Consuelo Bailey were the best of a good company. This week Tim Murphy, in "Mr. Oye," and next week, Bertha Kallie.

GRAND (Hudson & Judah, mgrs.)—Last week, Geo. Sidney, in "The Joy Riders," paid his annual engagement, to good business. This week, "Grandstand," and next week, Ward and Yokos, in "The Troublemakers."

ORPHEUM (Martin Lehman, mgr.)—Last week's bill drew well. This week "The Love Waltz," Minnie Dupree, Julius Tannen, and the Four Cliftons, Cavana, the Van Brothers, and Taylor, Kransman and White.

EXETER (Dan McCoy, mgr.)—This week: Anna Eva Fay, Daisy Jeanie, Wm. Kurtis, Roysters, Leon and Adeline, Ward and Weber, and Zinnel and House.

GILLIS (E. S. Brigham, mgr.)—Last week "Lena Rivers" scored well. This week, Grace Cameron, in "Nancy," and next week, "The Millionaire Tramp."

GAYETY (Burr McPhail, mgr.)—Last week Jack Singer's Bohemian Show did a fine business. This week, the Midnight Maidens, and next week, the Girls from Harpeland.

CENTURY (Joe Donegan, mgr.)—Last week the Jardin de Paris Girls were a clever bunch, and got the money. This week, the Passing Parade; next week, Miss New York Jr.

CLIPPING (Manager Lehman returned from New York City last week and announced that the Auditorium, which is under the Orpheum management, would open on Nov. 6, with a stock company, under the direction of George Lask, and that the first play will be "The Commanding Officer."

NOTE—Otis Harlan left the "Baby Mine" Co. at the conclusion of their engagement here, and will open in New York in "The Balkan Princess."

St. Joseph, Mo.—Tootles C. U. Phillely, mgr. "Man of the Hour," Oct. 22, pleased. "Whidre" 29. "The Burgomaster" 30.

LYCEUM (C. U. Phillely, mgr.)—Hansons' "Spectra" 23-26. "Passing Parade" 27-29. "Buster Brown" 30-2. "Miss New York Jr." 3-5.

MAJESTIC (Fred Cosman, mgr.)—Vaudeville and moving pictures. Business fine.

MAJESTIC (Harry Beaumont, mgr.)—Business good.

Indianapolis, Ind.—Murat (Fred J. Dyer, mgr.) Picture and Mordkin and Russian ballet and orchestra, Oct. 25. Billed every available seat. Dockstad's Minstrels 28, 29. Bertha Kallie 31-Nov. 2. "The Fourth Estate" week of 7.

KELSH'S (Kelsh's Opera House (Ad. F. Miller, mgr.)—The bill of 1910, to capacity business. Robert Hilliard 31-Nov. 2. "The Girl of My Dreams" 3-5.

PARK (Shafer Ziegler, mgr.)—Just Out of College 31-Nov. 2. "School Days" 3-5.

THE GREAT DIVIDE (Geo. Benton, mgr.)—"The Great Divide," week of 31. "The Talk of New York" week of Nov. 7, by the Arrive-Benton Players.

KEITH'S (Chas. G. Stevens, mgr.)—Gertrude Hoffmann presented her review, to the ladies' business in the history of vaudeville here. Week of 31: Elbert Hubbard, Nellie Nichols, Madden and Fitzpatrick, Frey Twins, Delmore and Darrell, Valentine and Dooley, Boynton and Bourke, Jules and Odette, Knidrome.

COLONIAL (Frank J. John Fitzgerald, mgrs.)—Week of 31: Four Dancing Belles, Three Roosters, Hutch-Lushy, Martinez-Martinez, and Harry-Kate Jackson. Business good.

EMPIRE (H. K. Burton, mgr.)—The Big Revue of Van Landford week of 31, Jardin de Paris Girls next week.

VACATION and pictures are still doing well at the Family and Gayety.

Logansport, Ind.—Nelson (Mrs. Mae Co. mgr.) the Sheehan Opera Co. in "Il Trovatore," drew big Oct. 24. Impassable Burlesque, mutton pictures.

BROADWAY (F. Polonsky, mgr.)—"Alice in Wonderland" 4, 5. "Chlor Stock Co." 7-19.

GRAND (Kortz & Rife, mgrs.)—Business is good with Hurlime Miller, Edith Lottridge, Bart Rife, and motion pictures.

NOTES—The Ark, with photo-play, and the Spencer Skating Pavilion are doing big business. Frank Shaffer, manager of the Crystal, gave a banquet to the acts appearing at his theatre and his employees, 26. Nov. 7, under the management of De Haven and company. Edward M. Beck, general manager of the Sheehan Opera Co. was in this city, 24, to see the work of Christine Durfus, in the role of Inez, in "Il Trovatore," who is a new member of the company.

WANTED—Manager with money for the Famous Hurst Family Colored Musical Comedy Co. 14 people. All double in band and stage. An orchestra; make good at all engagements. Add Mrs. C. E. Hurst, Mus. Com. Co., General Delivery, Fond du Lac, Wis.

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WANTED—Sketch Teams, Lady Pianist to sing ill. songs. Good, sober med. people who change for week. Open Monday, Nov. 5. Tickets no. Salary adv. Answer quick. Address: C. W. LESTER, Westfield, Tioga Co., Pa.

WANTED, PIANO PLAYER to join med. show. One who takes and transposes preferred. Join on wire. Also Musical and Sketch Teams. W. F. I. and H. Comedians, Silent Acts and others. Write. State your lowest money rate. Phenomenal Special, McCormick, O. Oct. 31 Nov. 6. No Baltimore, Nov. 7-14.

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ing, mgr.) "The Red Mill" Oct. 28. Antoinette, in "Brook Concert Co. 29. Latimore & Leigh Stock week of 31. "Girl in the Kimono" Nov. 7. Otis Skinner 9. "The Lost Trail" 12.

FAMILY (D. W. Maurice, mgr.)—Bill for week of 24: Joe Flynn, Bennett Sisters, Kealey and Allerton, Fayetta Munroe, Cohn's "It Happened in Dogland." Knidrome.

NOTES—The Lyric La Purdette and Ace present motion pictures and songs to both factory business. Ethel Holm has taken a position at the Lyric to sing the illustrated songs.

Wheeling, W. Va.—Court (E. L. Moore, mgr.) J. E. Dodson, in "The House Next Door," Oct. 27, had big returns, followed by "The Traveling Salesman," 28, 29. Milla Jimmy Valentine 31-1. "The Lottery Man," 2, 3. Last Dockstad's Minstrels 6.

VIRGINIA (Chas. A. Feinler, mgr.)—House dark 24-26. "Brewster's Millions," 27-29, had good returns. "Hyde's Theatre Party" 31-5.

GRAND (Chas. A. Feinler, mgr.)—House dark for week ending 29 had good returns.

VAUDEVILLE REVIEWS OF THE WEEK.

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Manhattan Theatre (William Simpson, mgr.)—Business still continues good, and the vaudeville and pictures are pleasing the large audiences.

New York Theatre (Klaw & Erlanger, mgrs.)—"The Dollar Princess" began its third and last week Oct. 31. "Naughty Marietta" follows Nov. 7.

Casino (W. L. Rowland, mgr.)—Sam Bernard, in "He Came from Milwaukee," began Oct. 31, its seventh week.

Manhattan Opera House (Arthur Hammer, mgr.)—"The Merry Widow" the "Flute Player," began Oct. 31, its seventh week.

Weber's Theatre (Joseph M. Weber, mgr.)—"Alma, Where Do You Live?" began Oct. 31, its sixth week.

Rijou Dream (Fifty-eighth Street).—Moving pictures and vaudeville are still bringing good patronage.

Union Theatre (B. L. Wells, mgr.)—Vaudeville, changed daily, continue to attract large patronage.

Street Theatre—"Mother" began its ninth week Oct. 31.

Gaiety Theatre (J. Fred Zimmerman, mgr.)—"Get-Rich-Quick Wallingford" began Oct. 31 its seventh week.

Rijou Dream (Twenty-third Street).—Vaudeville twice each week, and a daily change of motion pictures, continue to draw good business.

Harlem Opera House has changed its policy, and the innovation should be profitable. The new stock and picture vaudeville features will keep the other houses in this locality hustling. As an opening offering, Oct. 31, the stock presented "Sola Mia," a dramatic episode by George Soule Spencer; Madeleine Vincent, Bertha Mann, and the new recruit, Hallet Bosworth. The clever work of the above three, especially that of Hallet Bosworth, was appreciated, and the act was well received, for it seemed to hit the fancy of the patrons. The offering stages are now presented in line shape. The vaudeville offerings were: Lillian Sisters, Sommers and Horton, Aerial Barbers, and Chasane. There is no doubt that a return to stock of the above mentioned vaudeville acts, in the programme will be changed each week except the pictures, which will be changed every day.

West End (J. K. Cookson, mgr.)—"The Merry Widow" of Oct. 31, and it should keep the house, for the stock and picture features were presented at an uptown theatre. Next week, Mary Manning, in "A Man's World."

Alhambra (Percy G. Williams, mgr.)—A most attractive bill is offered for week of Oct. 31. At the top of the offering are named the patrons of the house. The bill offers Herbert Keely and Edna Shannon as leading attractions, and Sam Mann and company as an added feature. Others are: Bothwell, J. J. Hollister, Bro. Gene Grogne, Three Leightons, Harry Breen, Berry and Berry, and Treat's seals.

Hurtig & Seamon's Music Hall (Sam Hurtig, mgr.)—Irwin's Big Show for week of Oct. 31, and it will draw a good crowd, because they deliver the goods. It is an almost entirely new production. Next week, Majestic Barleagues.

Nemo (Win. Fox, mgr.)—Business continues to improve, the pictures being especially good.

Loew's Seventh Avenue (Marcus Loew Inc., mgr.)—So far this house has done a great business, being packed at all times. Their vaudeville offerings are excellent. Bill for 31-Nov. 2: Emmett Corrigan's play, "The Card Party." Three Shorties, Brown and Brown, Gertrude Dunlap, McCabe and Washburn. Bill 3-6: Bert Leslie's Players with George Rolland; the Cleverlands, Pithon Brothers, the Three Little Rascals.

Family (Win. Fox, mgr.)—Everything is satisfactory here, the house being packed at all times. Bill for week of Oct. 31: Edna Stark and company, Bergrose and Barlowe, Bro. Fred Shiel, Geo. Lude and his troupe.

Gotham (Win. Fox, mgr.)—The change in the policy of the house seems to have been a good move, the house being packed all of last week. They offer for 31-Nov. 3: New York Jolly Fun, a sketch with Doc, Annie Mingo and Leo. For 4-6: Josephine Saxton and her kids, Peter Lawrence Trio, Lupin and Arnold, Kahl Trio, Polly Moran, and Tascall.

Star (Win. Fox, mgr.)—Report are most favorable for the week, the bill packed for the time. This week's bill offers good entertainers.

Keith & Proctor's One Hundred and Twenty-fifth Street—Bill week of Oct. 31: The O'Grady Trio, Lillian Brown, Bro. Walton and West, Kingza Bros., War and Boles, Lulu Dixon, Ben Smith, Hueston and Walsh, and Geo. Lash and company.

Bronx (Percy G. Williams, mgr.)—The first big offering of the season, the star attraction, is playing to packed house this week. Mr. and Mrs. Stuart Darrow, and shadow artists, give a very novel act. Burnham and Greenwood, "Two Girls and a Hunk," are clever. Mr. and Mrs. M. Murphy and Lillian Grey received a great ovation. Clayton White and Marie Stuart, the old time favorites, went big. "The Courtiers" received six curtain calls. Frank Proctor was there every minute, and W. H. Murphy was the star attraction, playing a tremendous hit. Gus Edwards' Song Revue, one of the finest acts of its kind in vaudeville, filled out the bill nicely.

Mines's in the Bronx (Watson's Manager, The Ormaida Light, Watson's Manager) is playing to crowded house this week.

Metropolis (Leon Berg, mgr.)—Queen of the Jardin de Paris are going big this week. The Jeffries-Johnson light picture are very good.

Brooklyn, N. Y.—Montauk (Edw. Trail, mgr.)—G. P. Huntley and Hattie Williams in "Decorating Clementine," is the current offering, opening Oct. 31. "The Spendthrift" next.

MAJESTIC (W. C. Fridley, mgr.)—Mar Maering, in "Man's World," opened 31 for week. "A Gentleman from Mississippi" follows.

GRAND OPERA HOUSE—The Soul Kiss furnishes the bill week of 31. Next week will be "The Merry Widow."

PAYTON'S BIJOU (Corse Payton, mgr.)—The Corse Payton Stock appears this week in "Men and Women."

CHESSBOLT (Law Parker, mgr.)—The Chessbolt Stock appears this week in "The Love Route." The Great John Canton next.

ACADEMY OF MUSIC—Ellen Terry will give, on Tuesday night, Nov. 8, the dramatization of "The Merry Widow" in Shakespeare's heroines with illustrative act.

COEUR (M. T. Middleton, mgr.)—Lillian Buckingham, in "The Stampedo," is the offering week of 31.

OPERA (Harry Kibbel, mgr.)—The bill week of 31 names: Frank Keenan and company, in "The Oath." Mason Keeler and company, in "In and Out" Barry and Wolford, Vilmos Westony, Zerkho's Canines, Comed and Lemaire, the Dagwell Sisters, and the Three Hildes.

FULTON (Harry Kibbel, mgr.)—The bill for

BURLESQUE NEWS

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THE ROLLICKERS (Western).

Casino Theatre, Brooklyn, Oct. 24.
The tribe of Rollickers had a "refrigerator" house to play to last Wednesday afternoon, but they got away with it at that. "Clem" Berline is the shining light, and where C. B. is there is fun. The opening spasm is called "A One Night Stand in Skeelsville," and in it Mons. C. Berline is seen as Hiram Hipp, manager of the town "opery house." Clem is the real noise person around the "digging," and what he says goes. Jas. Nichols, he of the husky voice, blew in as Raving Hossco, manager of a troupe due for Skeelsville, but didn't make much of an impression on Hiram. Let us say here that James doesn't make a good manager as he does a rube in the role of which we will mention later on. Jessie Bell and Daisy D'Costa made a good pair of soubrettes, and incidentally killed in with a number of songs. Charlie Cole and Harry Warner, best known as Germans, hopped into "coon" characters as if they liked it, and were responsible for some few laughs, although their roles gave them plenty of time for "breath work" between lines. Leo Nadell, Henry Zoff and Joe Eppus were another trio of those present, though you could hardly notice it. Alice Maude Poole, a some "pip" boy, Alice M. paraded around in tight as Hattie Astorbill, colonel in the army. (Honest). Moulding there was a great shape on the stage, and the Poole lady accompanied the stage. All mentioned above did good work when they were called upon, but to our friend, C. Berline, goes the lion's share of praise. The "rube" was here and there, and had the cold house at his elbow. Clem's "Clem" is some rube, and what he sings "What's the Use?" he gets you thinking about one it. Hitchcock, known to the Broadway "birds," among other musical numbers favorably received by the "dedication" were: "Honey Ladies," put over the picture by the H'Coats lady; "Under the Yum Yum Tree," a song good at all times, from the throat of Miss Poole, and a "home run slam" by the same lady when she warbled "Colon Town." This one has been on the stand for some moons, but the Casino regulars are it up when Alice M. let loose. Then there was one grand march when the Berline boy introduced his "army," and they drilled. This chorus, or, in other words, Clem's army, is sure a hard working bunch, and for the most part, they may be said, "pretty and shapely," though a couple of them look as if they only escaped Billy Watson by a hair. However, on the average, we'll say they bat a trifle over \$800.

The olio was led off by Nadell and Bell, a talking and singing duo did not cause much excitement till the closing of their act, when they sang "If I Had the World to Give." The drop is raised and the stage is shown with a "sky background." During the chorus of the song a number of girls were rolled across the darkened stage, with Miss Bell on it, and it makes some pretty scene. The audience were loud with applause for this part of the act, for the first time during the show.

Cole and Warner were next in line. This is a pair of German comedians who present "The Fox Hunters." Their talk is funny—extremely so—and the audience, now thoroughly warmed up, showed them. A couple of rattling parodies were also introduced, and the team left the stage brandied "hi." Believe me, I have seen some German acts worse, but very few better, and this pair could go on the "big time" and make good.

Another act that could succeed daily work is that of Clem Berline and his company, who present "Constable Pike, Detective." Clem is seen whittling away on a young leg, talking away to the town grocer, and bemoaning the loss of a daughter, who had run away, but in the end the "constable" and the pair are united to the satisfaction of the "old man." Clem does his usually classy work as the father, and also happens to be the police department, sheriff, the whole "god darn" police force, and for other things to the town. In Clem's support, Alice M. Poole and Jas. E. Nichols also do good work and make the little sketch one that any audience would appreciate.

The olio was wound up by Will Rogers. This "cow punched" person started with a superior in working a rube, and it is doubtful if his superior will ever be seen. One strong point in Willam's work is that he takes everything so easy and never seems to be in trouble. Besides his clever straight work with the rube he does an imitation of Fred Stone, in his famous rope dance, and shows how George Cohan would do his steps with a rope. Both imitations are done as good as the originals to them, and the audience was with Willam.

The wind up of the festivities is labeled "Please Take It," in which that Berline man and Charlie Cole are the noise. Hiram is in seeing the town, and Cole is done up as Ludwig Snail, a particular German friend of his. They have an umbrella and a watch which they try their mightiest to get rid of, but nobody will fail for the game. Then there is more trouble for them (but fun for us) when Mae O'Brien, looking like a "rube," wants one of the other, but they, thinking it is some game, shy away. Things finally turn out all right, but while they are doing so we are treated to some few laughs. The following is the cast for the "Please Take It" argument: Hiram Hipp, Clem Berline, Ludwig Snail, Charlie Cole, Percy Bendavis, James Nichols, Moriston Conshous, Harry Warner, Lillian Zoff, Leo Nadell, John Touchman, Henry Zoff, Taka Tiki, Joe Eppus, Magd Bendavis, Jessie Bell, Catey Pinwheel, Daisy D'Costa, and Mae Gerolain, Alice Maude Poole.

The chorus includes: Dorothy Mlenz, Betty Bailey, Olga Corfz, Hazel Lang, Grace Winkley, Mae Sherwood, Victoria Wanick, Mazie Robinson, Edna Webster, Rose Madison, Lucille Armstrong, Jessie Holden, Lillian Irvine, Emma Morgan, Dottie Paul, Charlotte Williams.

A Correction.

In our last issue appeared the following item, sent by a correspondent: "Maurice Jacobs, manager of the Cherry Blossoms, who is ill in Cincinnati, O., at the Barnette house, is being tenderly nursed by Lydia Carlisle. The report is that the woman, Miss Carlisle, receives her divorce who will marry Mr. Jacobs."

We are reliably informed that there is no truth in this, and we desire to correct the same in justice to Mr. Jacobs and Miss Carlisle, who is professionally known as Mrs. Minnan.

Manhattan Gaiety Girls.

Notes from this company read as follows: Jennings and Connell's Manhattan Gaiety Girls, a musical burlesque organization, has more than made good. The company is a New York one, and is now on tour in the middle West, playing the business. Return dates have been offered them at every place they have appeared, which is the best proof that the Manhattan Gaiety Girls is an attraction of merit, as well as a box-office winner.

THE GOLDEN CROOK CO. (Eastern).

Columbia Theatre, New York, Oct. 31.
Jacobs & Jermom's attraction is furnishing a mixture of the old and the new, and the old ran a dead heat with the new material, showing that Broadway, as well as the Bowery, enjoys a real burlesque show, with variety material that has been laughed at for years and years. Billy Arlington, an exponent of the old school, has retained his material, mostly along the line of his tramp character, but he is also doing some clever new work that did not fail to produce the laughs. Ed. Johnson was Biggs, a rich young man, who is changed into a pauper by the moonman, out of revenge for having lost Silver, the moonlight, to him. The old tramp (Arlington) is rewarded for his help, by prosperity. Edw. Krevor was the moonwoman, in an original make-up, and the moonlight was played for a time by Dottie King, in a beautiful white embroidered, knee length, gown. Little, sweetest of Biggs, Vivian Le Roy, Dolores Trevor and Daisy Palmer took care of their respective roles. Harry K. Morion did some original eccentric work as a porter, and his make-up as the army in Moonland was also new. He introduced a dog dance which earned him several encores. Jeannette Buckley, who was cast as Butterfly in the burlesque, was part in action and at in looks and set-up. "The Rube" was a lively gag by Marshall, King and Jack Strousse. Mr. Strousse also sang "That Moonlight Tune," with a lot of comic intonations, at the head of the bunch of "Tuners," winging along in good shape. The pink and green costumes for this number were particularly striking. Jack Strousse opened the olio with a number of dialect songs, including the German "Schlitz" song; Helrow, com and a ballad, also an Italian comic song, entitled "No Mo." with good effect. The opening scene, directed by this bit number, showed a handsome interior. Johnson and Buckley presented their well known act, concluding with the tough dance. The first verse of the opening song did not fit the character. Miss Buckley was cast as the baby. Marshall and King presented their "Tuners" and other dances, and Miss King, in the Dance of the Amies, flashed her eyes and the dagger in telling fashion. Billy Arlington, as the tramp, in his act with Daisy Palmer, acquired his funny songs as usual, and fell and bumped around, causing much merriment. Louise Marshall, in a white Tanguy suit, sang "Moving Day in Jungle Town."

Johnson and Arlington then resume their characters, and return to the house as wandering musicians. Mrs. Johnson, with the piano, and Mr. Arlington as the leader with the violin, presented a thoroughly enjoyable comedy musical act with some good music, and concluding with a trio formed by the addition of Jack Strousse and his voice. The audience could not get enough of this bit. The second act showed "Moonland," and opened with a ballet divertissement, well done by the girls. Dottie King qualified as a clever premier dancer, and her toe dancing especially brought out the applause. "Yama" dance, entitled "I'm Dippy," gave Miss Buckley, in white, a chance at the head of the girls in black.

The Monarch Four (Lester, Thornton, Brown and Rice), as a duet, a straight, an Irishman and a tragedian, sang "The Harmony and some rough play for a while, to general satisfaction. Their voices blended nicely, and every bit of the comedy got laughs, with no time wasted. Jeannette Buckley, in a white, sang "Baby Grand" while the kiddies, in nice blue suits, played see-saw and romped and played.

The comedians assumed funny moon characters for a while, but on the return of the Moonman they are restored to their own selves, and all ends happily with a rousing chorus song.

The chorus includes: Vivian Le Roy, Lillian Price, Dolores Trevor, Lillie Harris, Marie McLean, Dora Mason, Earle Fowler, Ethel Lester, May Happer, May Smith, Kittie Wiseman, Myrtle Mordant, Marie Roth, Mary Markward, Alice Cowan, Kittie Roth, Daisy Hoffman, Madge Moore, Daisy Palmer, Kate Allen, Florence Morgan, Alice Wilson, Nellie Pennington, Lillie Price.

The staff: Jacobs & Jermom (Inc.), sole owners; James C. Fulton, manager; Jack Eckhardt, advance representative; Edw. Trevor, stage manager; Jack Morgan, electrician; Sam Gillick, master of properties; Katherine Roth, wardrobe mistress.

Treasurer Celebrates Birthday.

George Lippold, treasurer of the Gayety Theatre, Louisville, Ky., met Theodore Roosevelt on level ground Oct. 27, and came out the victor by five years. In other words, Mr. Lippold and Mr. Roosevelt both celebrated their natal anniversaries.

The stage hands and scene shifters presented Mr. Lippold with a dozen pairs of silk socks, which the doorknobs and ushers followed with an even dozen silk ties. Just as Mr. Lippold was leaving for the night, Col. M. Bourlier, manager of the theatre, thrust a paper into his hand. When he got under an arm light, he read it with a palpitating heart. It was an order for a fifty dollar overcoat.

Johnson Fails to Appear in Court.

Jack Johnson was due to appear before Supreme Court Justice Stapleton on Oct. 31, to explain why he should not pay \$8,000 to the estate of Henry C. Miner, the late theatrical manager, for which amount he is being sued for alleged violation of contract. Johnson did not appear, and may be in contempt of court.

Hill and Carlisle.

Lydia Carlisle wishes us to correct the statement which appeared in last week's issue, concerning her being in Cincinnati. Miss Carlisle has been in Chicago for the past two weeks, rehearsing an act with Emma Hill, which will be known as Emma Hill and Lydia Carlisle, "The Two Miners." They have already looked fourteen weeks, and will be seen in the East after the holidays.

Miss Phipps Stays with Hubby.

Alice L. Phipps (Mrs. Abe Reynolds) rejoined the Star and Garter Co. (Eastern) where she was principal woman. She will be featured with Abe Reynolds in large type on all paper used with the show.

Sam T. Jack Co. Notes.

Tom Miner will take charge of the Sam T. Jack Co., beginning Nov. 1, as Paulding & Smith are no longer interested after that date. The show will be completely re-organized and a new first part will be put on.

New Irwin Big Show.

Fred Irwin has put on a new production with his Big Show, at Hurlitz & Seamon's, New York, this week. It will be fully reviewed in our next issue.

"Jake" Lubin Back to Miner's.

"Jake" Lubin, who recently left Miner's Eighth Avenue Theatre, after many years' service, has decided to return to his old love.

VAUDEVILLE MANAGERS.

You will be benefitted by letting us book your house. We see every act that we handle before we give it to you; therefore you will never have a poor show. Our motto is, "PROMPTNESS AND RELIABILITY." You know at least ten days previous to their opening what you are going to have in your house. Your patrons will never be dissatisfied, and if you satisfy them your income increases. Let us help increase it. Give us a trial and we guarantee that we will merit your continuous patronage.

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CHANGE OF PACE FOR THE MARATHON GIRLS.

Paul Sheridan's Marathon Girls, in the Eastern wheel, will close Nov. 12, to re-open on the 14th, entirely re-organized and revised by John G. Jordan, who has acquired a part interest in the show and will have entire charge of the new production. The company now includes Frank Graham, Edith Randall, Lillian Price, C. W. Thibault, Blanche Curtis, Hattie Carmontelle, Rose Mazette, George Egan, J. F. Gattings, Harry Campbell, Jack Burton and Al. Loken. Sam L. Tuck will be manager.

The Humor Factory Ten Weeks Off.

A theatrical journal last week published that "The Humor Factory" would play the Gaiety Theatre, Albany, N. Y., during the week that they should play the Penn circuit. That is about ten weeks off. The show is this week at the Gaiety Theatre, Albany, N. Y. Instead of lay-off, it is playing to big houses, as Marlon is a favorite there.

J. S. Mackey Dead.

J. Sheriff Mackey, of the Runaway Girls Co., died last week at Chicago.

Jack Coombs, of the Athletics, the world's champion, has killed a rabbit, and Knickerbockers for five weeks, opening at Toledo, Oct. 24, to do a monologue, illustrate curves, etc.

Under the Cents.

Kingling Notes.

Raleigh, N. C., Saturday, Oct. 22.—The show arrived early and had a mile haul to the lot. The State Fair was on here in the afternoon, when business was big, and the night good. Among the visitors were Geo. W. Rollins and Ed. Guthrie and family, who were here to the fair.

Sunday, 23, we made a quick run, the last section arriving in Greensboro, N. C., early. Short haul to the lot, which was very soft—much so that it was almost impossible to get the horses in the rings. Our business here was big. The boys and girls of the circus were made to save their money here Sunday, as this is the most Sunday they have ever had the privilege of staying in, and one could not spend a penny for anything—outside of eating. We could not buy candy, cigars, tobacco or anything—not even ice cream soda. Oh, you Kinglings! That's enough to say to our bunch.

Tuesday, one hundred and fifteen miles, and here we are in Gastonia, a little late, but still doing the same big business at the World's Greatest. The lot was very hilly and hard to get on, but we "got there," started the parade out in good time, and the afternoon show began a little late. Robt. Lorch is back with the show again. He has been on the sick list since Sept. 5, and was left in the hospital at Chicago, Kan.

A short run and we arrived in Spartanburg, S. C. The weather very much warmer, and a very short haul brought us to the lot, which proved the best lot we have had for many days. The afternoon house was packed, but the "trap" started the parade out in good time, and the afternoon show began a little late. Robt. Lorch is back with the show again. He has been on the sick list since Sept. 5, and was left in the hospital at Chicago, Kan.

A short run and good lot. Rain during the afternoon show. Business big. Mrs. George Harrell, our mistress of wardrobe, was the recipient of many very handsome presents among them a handsome imported stool from Mr. and Mrs. Geo. Florenz; a handsome cut glass water set, from Miss. Mand. Wulff; a beautiful crystal pitcher, with sterling silver filigree trimming, from Tony Florenz and wife; a very odd and beautiful brass candleabra, with cut glass hangers, from Sadie Casino; a fine hand-painted gold-trimmed plate from Tony Florenz; a fine hand-painted gold-trimmed plate from Tony Florenz; a fine hand-painted gold-trimmed plate from Tony Florenz; a fine hand-painted gold-trimmed plate from Tony Florenz.

Anderson, S. C.—Short run, long haul and good lot. Weather cold; business good.

Jones Bros' Notes.

The Jones Bros' Buffalo Ranch Wild West Shows closed their season at Corry, Pa., April 23, and will close Nov. 12, at Pulaski, Tenn., covering nineteen States. It was the first big show to enter the New England States, where it did an immense business. It was also the first show to enter the State of Texas, where they have made thirty-seven stands in the State to big day business, and turnaway at the night show. Business at Denison and Gainesville, Tex., the crowds were so big they were unable to handle them. Next season will find the Jones Bros. with a forty car Wild West Show. The show will winter at Cincinnati, O. D. D. La Rue is general agent, and Thos. Alton, local contracting agent, closed a season of thirty-five weeks with the show at Birmingham, Ala., Nov. 3.

Bearded Lady Marries.

Grace Gilbert, a "bearded lady" attraction of several road shows, was married to Gilles E. Calvin, a farmer of Kalkaska, Mich., at South Bend, Ind., on Oct. 26. The bride has a beard 18 inches long. She says she will retire from circus life.

Florence Troupe on Morris Time.

The Florence Troupe are just closing a successful season with the Ringling Bros. Circus, and open on the Morris circuit Nov. 20, at the American Music Hall, New Orleans, La. They will return with Ringling Bros. season of 1911.

Notes.

FRANK O'DONNELL is in Chicago, after a season with the Hagenbeck-Wallace Show. He has been re-engaged as general press representative.

You will be benefitted by letting us book your house. We see every act that we handle before we give it to you; therefore you will never have a poor show. Our motto is, "PROMPTNESS AND RELIABILITY." You know at least ten days previous to their opening what you are going to have in your house. Your patrons will never be dissatisfied, and if you satisfy them your income increases. Let us help increase it. Give us a trial and we guarantee that we will merit your continuous patronage.

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ON ACCOUNT OF CLOSING OF THE MARATHON GIRLS CO.

Week Oct. 31, Gaiety Theatre, Philadelphia, Pa.

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MURRAY HILL THEATRE

430 St. & Lexington Ave., New York

This week—Follies of N. Y. and Paris

COLUMBIA THEATRE

B'way, 47th Street, N. Y.

This week—THE GOLDEN CROOKS

EMPIRE THEATRE TWICE DAILY

Broadway & Ralph Ave., Brooklyn

This week—THE ROLLICKERS

MINER'S

314 Ave. Theatre - Merry Maidens

Bovary - Tiger Lillies

Empire, Newark - Girl from Dixie Co.

Miner's, Bronx - Watson's Beef Trust

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C. S. HATCH, manager of the Linden Theatre, in Chicago, was formerly connected with circuses, and when he had an opportunity to book the Sidonia recently, he remarked that the only Sidonia he ever knew was with him in the Wallace Show, sixteen years ago. When he met the performer he found that "the tramp" of "The Tramp and the Lady Artist" was formerly a tattooed man with the circuses.

R. M. HARVEY, general agent of the Hagenbeck-Wallace Show, was in Chicago last week, leaving there for his home in Perry, Ia.

JOHN KINGLING and CHARLES WILSON left Chicago last week for the South, where they will visit both the Barnum & Bailey and the Ringling shows.

H. L. WALLACE recently purchased ten Polar bears, to be delivered at Peru, Ind., Nov. 5, and they will be trained during the winter.

D. M. ISHRY, general contracting agent of the Gaiety Show, arrived in Chicago last week, having completed his season's work.

FLORA BEHINI arrived in Chicago last week, after a season with the Sells-Floto Shows.

GEOFFREY ATKINSON, press agent back with Hagenbeck-Wallace, is back in Chicago, and passed the W. V. M. A. office without stopping. Possibly he will not enter vaudeville this winter.

O'NEIL, a manager of the Sells-Floto Circus, was killed near Gainesville, Tex., on Oct. 23. He is supposed to have fallen between the cars while the train was in motion, for the entire train passed over his body. The circus was en route West to winter quarters, after closing in Gainesville, Ind. 22.

JONES BROS. WILD WEST will close at Pulaski, Tenn., Nov. 12.

J. HENRY RICE and CHAS. CHAPMAN, of the F. A. Robbins Show, were in Chicago last week. They will be located at the Hobbs headquarters in Jersey City, N. J., during the winter.

THE MANGERS, the Great Hugo, Florenz leave Nov. 5, for Porto Rico, to join the Tattal Circus. Mr. Tattal is in New York engaging other acts.

GOLDMAN BROS. Shows will end the season at Sikeston, Mo., Nov. 8.

THE FLORENZ FAMILY

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KINGLING BROS. CIRCUS

HARRY LA PEARL

PRODUCING CLOWN

BARNUM and BAILEY CIRCUS

GEO. HARTZELL

PRODUCING CLOWN

KINGLING BROTHERS 12th SEASON

RE-ENGAGED FOR 1911

NED HOLMES ON THE ROAD.

Ned Holmes, who has been doing good press work for Marie Cahill, has gone on the road in advance of Grace Von Standford.

NELLIE BATTLE mourns the loss of her father, Michael Battle, who died recently at his family home in Sligo, Ireland, aged seventy-four years.

SHUBERT (W. D. Fitzgerald, mgr.)—An ex

GRACE HAYWARD WINS.

SUIT IN "GRAUSTARK" CONTRO-

VERSY DECIDED IN HER FAVOR.

Grace Hayward Gatts was on Oct. 27, in Minneapolis, Minn., awarded a verdict in the district court for \$21,200.47, in her suit against Richard J. Ferris, her former husband, whom she accused of defrauding her of the profits from the play, "Graustark," or, Love Behind the Throne. The plaintiff's dramatization of George Barr McCutcheon's novel, "Graustark."

The decision, which was filed by Judge Wilbur P. Booth, also restrains Ferris from ever using the play without the formal consent of the plaintiff. Judge Booth found for the plaintiff in every point.

Miss Hayward was for years leading woman with the Ferris Stock company in Minneapolis. She sued to restrain Ferris from using the play and also asked for an accounting. She claimed to be the sole author and possessor of all the rights pertaining to the play. Judge Booth found the sole owner of the play, and that Ferris did no work on the dramatization as he claimed.

After the separation of the couple in 1905, the court ruled that Ferris collected royalties and other moneys on the play amounting to \$6,461.28, and that he appropriated a large part of this amount to his own use. The court further decrees that between February 1906, and August, 1909, Ferris collected \$24,145.36 by producing the play in different cities, and that between August, 1909, and May, 1910, he collected \$15,947.93.

Judge Booth says these amounts are shown by the defendant's own accounts that all of them rightfully belong to the plaintiff, and that she is entitled to a judgment for the whole amount.

SHUBERT THEATRE, ST. LOUIS, OPENS.

The new Sam Shubert Theatre, St. Louis, was formally opened to-night by Law Fields in "The Midnight Sons." It is of the most modern and up-to-date type, and is the most elaborate and commodious playhouse in St. Louis. A representative audience attended the opening, among whom were J. J. Shubert, E. C. Potter, Representative Joseph L. Rhinock, of New York; George B. Cox and Augustus Herrmann, of Cincinnati, and W. Albert Swayzee, the architect of the new playhouse.

Luna Park Wins.

Supreme Court Justice Maddox, of Brooklyn, N. Y., has denied the motion made about two weeks ago for an order dissolving the Luna Park Company and appointing a receiver.

It was contended that the Luna Park Company was insolvent, and that it owed much money. T. Ellett Hodgkins, attorney for the company, appeared in opposition to the motion, and denied that the company owed a dollar to any one. Justice Maddox evidently agreed with him.

OUT OF TOWN NEWS

Buffalo, N. Y.—Star (P. C. Cornell, mgr.)

Elsie Ferguson, in "Ambition," Oct. 31-Nov. 2.

Robert Edison, in "Where the Trail Dried," Oct. 25-31.

The Climax, Oct. 29-31. G. P. Huntley as Harry Watson, Oct. 12.

SHIPS.—Fanny Ward, Donald and Carson, Stuart Barnes, Mlle. Martha, Juggling Norman's, Meland Four, Cassell's animals, Ray Cox, and new cinematograph pictures.

Lyons (J. Laughlin, mgr.)—Paid in Full, week 31, Nov. 7-12.

TICK (Messrs. Shubert, mgrs.)—Emma Trentini, in "Naughty Marietta," 31-Nov. 5.

"The Prosecutor," 7-9, "The Little Damsel," 10-12.

ACADEMY (M. S. Epstein, mgr.)—Girard and Gardier, Nat Carr, the Brannins, Frank and Walter, Mue Xenia, Rita Richmond, Goldie and Fitz, Brown and Williams, Irving and Flint.

FAMILY (E. J. Wilber, mgr.)—T. C. Goodwin and company, Courton and Edna, Winifred Stewart, Mayville, May and Billy Burns, Greiner and La Fosse.

LAFAYETTE (Chas. Bagg, mgr.)—Edmond Hyges, in "Wine Guy," week of 31, succeeded by Mollie Toig, week of 13.

GARDEN (C. White, mgr.)—Bowery Burlesque week of 31, followed by Vanity Fair Edwin A. Belkin appeared 29.

ALBANY, N. Y.—Hermanns Riecker Hall (J. Gilbert Gordon, mgr.) "The Merry Widow," Oct. 24-26, packed the house at each performance, played large and pleased audiences. William Courtleigh, in "The Prosecutor," 31; Ian Robertson, in "The Passing of the Third Floor Back," Nov. 4, 5; "Seven Days," 11, 12, Metropolitan Opera company, in "Milk and Butter," 13.

BIRMINGHAM (Jas. H. Rhodes, mgr.)—Harry Hastings, Big Show, 24-26, had good business. The Beauty Trust, 27-29, played to capacity. Girls from Happyland 31-Nov. 5.

Manchester's Cracker Jacks 3-5.

Phocro's (Howard Graham, mgr.)—Continuous vaudeville and moving pictures, with excellent results.

MAJESTIC (Emil Delches, mgr.)—Vaudeville and moving pictures.

Gaiety (Oltter H. Stacy, mgr.)—Droopland Burlesque, with Dave Marlon, Nov. 1-5.

LUNA, N. Y.—Majestic (J. O. Brooks, mgr.) Mary Manning drew on the society, Oct. 25. "The Newlyweds" with D. L. Don was well received 27. Madame Sembrat drew a fine house 28. There is a good sale for William Collier, in his new piece, 29. Violet Dale comes Nov. 1, May Irwin 3, "The City" 4, 5.

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MATHEW.—Poster and Merle, Eddie Ross, Gardner and Walker, Larkins and Buris, Franchetti and Roberts drew well.

GRAND.—Motion pictures. Packed houses.

Mobile, Ala.—Mobile (J. Tannenbaum, mgr.) Margaret Anglin came Oct. 24, to a large audience. Week 31 this house will be dark.

LYRIC (Neubek Bros, mgrs.)—This house was dark week 24. Frederick Ward is billed for Nov. 4. Jimmy Powers is soon to appear here, and will be followed by a number of the season's largest attractions now on the road.

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Frank & Walters, Academy, Buffalo.
Fuller, Lolo, Ballet, Majestic, Milwaukee.
Gardner, Georgia, & Co., American, Omaha, Neb.
Gardner & Lawson, Ringling Bros., Circus.
Gardner Bros., Barnum & Bailey's Circus.
Gardner Family, Pol, Springfield, Mass.
Gabriel, Master, & Co., Columbia, Cincinnati.
Gardner & Golder, Family, Williamsport, Pa., 3-5.
Gallotti's Monkeys, Columbia, St. Louis.
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Hasty, Charles, Princess, Hot Springs, Ark.
Hayes Sisters, Laconia, N. H.; Montpelier, Vt., 7-12.
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Hatchway & Siegel, Irvins's Majestics.
Hawley, Edith, Majestic, Fort Worth, Tex.; Majestic, Dallas, 7-12.
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Hamilton, John, Wm. Penn, Phila., Pa.

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Haleys, The, Princess, Hot Springs, Ark.
Hawley & Thayer, Grand, Maryland, Baltimore.
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Hole, Albert, Hathaway, New Bedford, Mass.
Hoy & Mount, Majestic, Fort Worth, Tex.; Majestic, Dallas, 7-12.
Houston & Kirby, Blyn, Quincy, Ill.
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Holland, Billy, Happy Hour, Erie, Pa.
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Hosmer, Frank J., Old South, Boston; Wash., Boston, 7-12.

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Permanent Stock, JUVENILE LEADING MAN. Other people, all lines, write Address GEORGE DONAHUE, Bozeman, Mont.

WANTED

A TEXAS RANGER (Eastern Co.)

LEADING MAN

For title role. Other dramatic people write. Those doubling brass given preference. L. A. STANTON, Manager, Anderson, Ind., Nov. 3; Hamilton, Ohio, Nov. 5.

HERMAN STOCK CO.

WANTS

SOUBRETTE or INGENUE and GENERAL BUSINESS MAN with

Specialties, also JUVENILE and HEAVY MAN

W. C. HERMAN, Sharon, Wis., week Oct. 31; Clinton Junction, Wis., week Nov. 7.

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YOUNG STOCK LEADING MAN and WOMAN

Managers who want Stock in their theatres address JACK MORRISSEY, General Delivery, CHICAGO, ILL.

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WANTS QUICK, FOR ORCHESTRA

MAN PIANIST and A No. 1 CLARINET. Must be Union men. State lowest salary, best engagement. Tickets if I know you. Always glad to hear from best Stock People and Musicians. Address J. S. GARSIDE, Mgr., Dubuque, Iowa.

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BIJOU THEATRE, KANKAKEE, ILL.

CLEVER, YOUNG LEADING MAN; must be tall, good looking and good dresser.

WOMAN FOR CHARACTERS, HEAVIES and GEN. BUS.

All particulars and photos first letter. Two bills weekly, two matinees. Address as above. Thos. J. Lawlor write.

MUSICIANS to Strengthen Band, all Instruments except drums; HEAVY

MAN, CHARACTER MAN, CHARACTER COMEDIAN, JUVENILE

MAN, all to double Band; CHARACTER WOMAN

A long season to real trouper. To such will pay a reasonable salary.

DANIEL & MACK

Ohio, Ill., Nov. 8; Plano 9, Walnut 10; Prophetstown 11.

FILM AND SONG SLIDES

75 reels of fine film, \$10 and up; 25,000 ft. fine stock, large and small subjects, no wear, out film, 2c. and up; 500 SETS OF SONG SLIDES, \$1.00 and up; new Edison Exhibition Machine, Edison Universal Machine.

I ALSO BUY FILM AND SLIDES IF GOOD. G. F. GALLIOT, 79 Christopher St., N. Y. City

Permanent Address: care of PAUL TAUSIG, 104 E. 14th STREET, NEW YORK

Lawrence, Mass.—Opera House (Julius Cann, mgr.) Helen Grayce and company drew well week of Oct. 25. "Billie the B."

7-9. Gertrude Elliott, in "The Dawn of a Tomorrow," 37.

COLONIAL (John F. Adams, mgr.)—Report excellent business. Week of Nov. 1: Frank Wayne and company, Otto Bros., Marie Sparrow, Six Gypsy Singers, De Renzo and La Due, Katherine Osterman, James Cullen, and pictures.

S NOTE—All moving picture houses report good business.

Holyoke, Mass.—Sheedy's (B. J. McDonald, mgr.) Oct. 31-Nov. 2: Light

Weston, the Three Dancing Mitchell's, Harry and Noble, Fred Cole and his dogs, and moving pictures; and Thomas A. Wise, in "A Gentleman from Mississippi."

EMPIRE (T. F. Murray, mgr.)—For the week of 31, "The Lost Trail" will be produced.

Portland, Me.—Jefferson (Julius Cahn, mgr.) the Katzes and Phelan Amusement Co. present George Overy and company of Co.

people in high class musical comedy productions, Oct. 24-29. Mr. Ovey is very popular here. Relkin's Yiddish Co. 31.
KEITH'S (James E. Moore, mgr.)—"The Easterner," by the stock 24-29. The stock, in "Sowing the Wind" 31-Nov. 5.
NEW PORTLAND (James W. Greely, mgr.)—Booked 31 and week: "Christmas on Blackwell's Island," the Strolling Players, Ronald and Delano, the Braum Sisters, Randolph

and Lockhart, moving pictures, orchestra.
CONGRESS (E. H. Gerstle, mgr.)—Booked
31 and week: Warren and Brockway, Fred
Rivetpath, Grace Hawthorn, John W. Myers,
Beaumont-Mardor and company, assisted by
Wm. J. Madden, in "The Wildflower"; moving
pictures, Prof. F. Earl Bishop and or-
chestra.

NOTES.—The Portland Products Exposition
opens at the Auditorium 31.....Kotzschmar

New Orleans, La.—Tulane (T. C. Campbell, mgr.) good business ruled at this high class playhouse week Oct. 23, when Oils Skinner won appreciation in his new success, "Your Humble Servant." For week of 30, Maude Adams, with Adelaide Thorndike,

• CAESCENT (T.S.C. Campbell, mgr.)—Al G. Field and his Merry Minstrels paid their annual visit to this popular house week 23, and did their usual good business. "The Girl from Rector's" 30.

Blanche, singing to follow.

ON THEATER (Jules F. Bistes, mgr.).—A splendid bill drew big crowds to this vaudeville house week 24. For week 31: Alexander and Scott, "Diesel," Maud and Gladys Finney, Kennedy, De Milt and Kennedy, "The Leading Lady," "A Prima Donna's 'Honeymoon'" and Victoria Four.

AMERICAN MUSIC HALL (Wm. Morris Co., Inc., mgrs.).—Bill for week 31: "The Star"

SHUBERT (A. Selligman, mgr.)—Up-to-date moving pictures continue to please large crowds weekly.

Mitwaukee, Wis.—Davidson. "The Girl of My Dreams" played to capacity houses Oct. 23-26, Lella McIntyre and John Hryms sharing honors in the leading roles. "The Girl from Rector's," 27-29, played to splendid business. "The Traveling Salesman" 30 Nov.-5.

ALHAMBRA (Harry Slinger, mgr.)—"The City" played to large houses 23-29. Henry

Woodruff, in "The Genus," 30-Nov. 5.
MAJESTIC (J. A. Higler, mgr.)—Bill for
week 31: Louie Fuller, the Great Howard
Lee Lloyd, the Six Flying Barons, Mell
ville and Higgins, O'Brien and Havel, Chas
H. McDonald, Joe Jackson, and Majesticope
BLUES (J. R. Pierce, mgr.)—"The Little
Girl That He Forgot" pleased large houses
23-29. "The Barriers Burned Away" 30
Nov. 5.—

GAYETY (Wm. E. Mick, mgr.)—The Columbian Burlesques give a fine business 23-24 College Girls 30-Nov. 5, Rose Sydel 6-12.

STAR (F. B. Trotman, mgr.)—The Cherry Blossoms proved a splendid attraction 23-24 Cozy Corner Girls 30-Nov. 5, the Bohemians 6-12.

EMPERESS (Wm. Gray, mgr.)—Bill weel 30; Les Ploetz, Larella Sisters, Olio Trio, Hilda and Freda and company, Lester and

31: Damon Deant, Barnes and King, W. Morrow and company, Alva York, Julian and Dyer, and Crystalgraph.

Racine, Wis.—Racine (Daniel M. Noyes, mgr.) "My Cinderella Girl" Oct. 28, Henry Woodruff 29, "The Lion and the Mouse" 30, "Side Tracked" Nov. 3, "Way Down East" 5, and "The Golden Girl" 6.

of 31: Anna Buckley's dogs, "Son of Klondike," Pryor and Addison, Donald Graham, Dottie Lee Gray, and moving pictures. Business large and standing 'em up.

NOTES.—Orpheum, Unique, Palace and Dreamland, picture houses, all doing well. Two new ones will soon open. . . . Thomas Burchill, booking agent of Western Vaudeville Association, was a caller in the city 20

Kingston, Can. — Grand Opera House (D. P. Branigan, mgr.) "The Midnight Sons" delighted crowded house Oct. 26. Mark Bros. Stock Co. pleasing good houses week of 24. Fred Villiers, war correspondent, 31 "The White Squaw" Nov. 1. "The Arcadians" 3. Blanche Ring 5. "They Loved a Lassie" 1.

NOTE.—The Orpheum, Princess, Wonder
land, King Edward and Bijou, moving pic-
tures and vaudeville, all enjoying an ex-
ceptionally good run of business.

Hamilton, Can.—Grand Opera House
(A. R. Loudon, mgr.) "The Midnight Sons"
Oct. 29, "A Yankee Girl," 31, "The A-
cademics" Nov. 1, 2, "The Merry Widow" 5
TEMPLE (J. G. Appleton, mgr.)—Bill for
week of 31: Laddie CHA, Emil Hoch and

company. Four London. Vlaschli-Brothers
Schrode and Mulvey, Gladys Archbutt, Chas-
ter Johnson.

London, Can.—Grand Chas. R. Micht-
nick, mng'r. "The Naked Truth," billed for
Oct. 22 canceled. — "The Adkins' Sons," 21.
"The Arcadians" 31. Blanche King Nov. 2.
MAJESTIC (Thos. Logan, mng'r.)—Jock Mc-
Kay, with moving pictures, packed the house
day, weak of 24.



Gymnast.

15. *See*—Seattle, Pa., Nov. 3, *Undertown* 5.
 Brownville 7, Mount Pleasant 3, Tarentum 2,
 Vandergrift 10, Waynesburg 11, Washington 12.
 Girl From U. S. A., 4, Southern—Harry Scott
 Co., 4—Anney, Miss., Nov. 2, Okolona 3, Corinth
 3, Memphis 3, Memphis 3, Memphis 3, Tenn. 4,
 Florence, Ala., 8, Huntville 9, Decatur 10,
 Gadsden 11, Anshon 12.
 Girl From U. S. A., 4, Central—Harry Scott
 Co., 4, Memphis 3, Memphis 3, Fairbury 4,
 Kearney 5, Grand Island 6, Pleasant Hill, Mo.,
 9, Warrensburg 10, Iola, Kan., 11, Chanute 12.
 Girl of the Mountains 10, E. W. Woe, mgr.,
 Philadelphia, Pa., 11, Philadelphia 12, Tenn. 4,
 Towanda, Pa., 7, Hammond 10, N. Y., 8, Ad-
 dison 9, Andover 10, Perry 11.
 Girl and the Ranger—J. A. Norman's (E. P.,
 mgr.), 10, Memphis 11, Memphis 12, Memphis
 13, Gollad 3, Corpus Christi 4, Beville 5, York-
 town 6, Chero 7, Hallettsville 8, Yonkum
 9, Gonzales 10, Lolling 11, Secum 12.
 Golden Girl—Sutton 2, Philadelphia 3, Tenn. 4,
 Golden Girl—St. Paul, Minn., 31-Nov. 2, Min-
 neapolis 3-5.
 Girl in the Kimono—Grand Rapids, Mich.,
 2, 2, Treve Mount 3, 3, Lafayette 7, N. Y., 8,
 Montley 6, P. A. and Hattie Williams 7,
 Frohman's—Brooklyn, N. Y., 31-Nov. 5, Buf-
 falo 10-12.
 Indiana Orphans (Arthur J. Aylesworth, mgr.)—
 Grant's 4, Argos, Ind., Nov. 2, Eugene 3, Albany
 4, Corvallis 5, Portland 6-9, Seattle, Wash.,
 1912.
 Jackoff, James K.—Wm. A. Brady's, Ltd.,
 Seattle, Wash., 31-Nov. 2.
 Hillard, Robert—Frederic Thompson's—Indian-
 apolis, Ind., 31-Nov. 2, Dayton, O., 3, Colum-
 bus 4, 5, Philadelphia, Pa., 7-12.
 John W. Williams—Cahler & Co.'s—Rochester,
 N. Y., 31-Nov. 5.
 N. H. Cook, Raymond—Cohan & Harris'—Altoona,
 Pa., 31-Nov. 4, Pittsburgh 7-12.
 Lord, Fred—Wm. A. Brady's, mgr., 10—Weiser,
 Ida., Nov. 2, Nampa 3, Boise 4, 5, Pocatello 7,
 Logan, U. S., 8, Ogden 9, Salt Lake City 10-12.
 Lulland, Mildred (Edw. C. White, mgr.)—Quincy,
 Ill., 1912.
 Pettiz, Joe—Philadelphia, Pa., 31-Nov. 5.
 Hickman Jesse (Harry G. Lihou, mgr.)—Mas-
 catine, Ind., 31-Nov. 5, Freeport, Ill., 7-12.
 H. W. Williams—Cahler & Co.'s—Altoona,
 Kan., 31-Nov. 2.
 Hillman's Ideal Stock (Lucy M. Hayes, mgr.)—
 Atwood, Kan., 31-Nov. 5, Herndon 7, 8, Stam-
 ford, Conn., 1912.
 Henderson, Maude (Jos. Parent, mgr.)—Willis-
 ton, S. Dak., 31-Nov. 5, Glasgow, Mont., 8,
 Harlem 9, 10, Havre 11, 12.
 Hyde's Theatre Party (W. H. McWatters, mgr.)—
 Indianapolis, Ind., 31-Nov. 2.
 Henderson Stock W. & R. E. Hendersons,
 mgrs.—Vali, Ind., 31-Nov. 5, Danlap 7-12.
 Human Hearts—Southern—C. R. Rios's—Her-
 kenshaw, Pa., 31-Nov. 2, Greenville 3, Hamilton
 4, Oxford 7, Utica, Albany 9.
 Human Hearts—Southern (Harry Roaver,
 mgr.)—Augusta, Ga., Nov. 4, 5.
 Homestead Trail (Kelly & Fickel, mgrs.)—Colo-
 rado Springs 7, Garden City, Kan., 8, Newton 9,
 Salina 10, Junction City 11, Beatrice, Nebr., 12.
 House of a Thousand Candles' (Stim Allen,
 mgr.)—Cincinnati, O., Nov. 2, Paris 3, Mount-
 Sterling 4, Winchester 5.
 Dana Hermon' (Louis Reis, mgr.)—Imokola, S.
 Dak., Nov. 2, Elmstead 3, Dell Rapids 4.
 House of a Thousand Candles'—St. Louis,
 3, Wilkes-Barre, Pa., 5, N. Y. City 4, Inde-
 nite.
 Is Matrimony a Failure?—David Belasco's—N.
 Y., 1912.
 In the Bishop's Carriage' (Baker & Castle,
 mgrs.)—Bloomburg, Pa., Nov. 1, Danville 2,
 Mahanoy City 3, Mount Carmel 4, Lewis-
 town 5, Pottsville 6, Pottsville 7, Pottsville 8,
 Pleasant 10, McKeesport 11, Beaver Falls 12.
 In Pauman'—Al. Rich Co.'s (Wm. W. Wool-
 folk, mgrs.)—Altoona, Pa., 31-Nov. 5, Brook-
 field 6, 7, 8, 9, 10, 11, 12.
 Isle of Spleen—R. C. Whittier's (Cliffert J.
 Carter, mgr.)—Pawnee, Okla., Nov. 2, Perry 3,
 Enid 4, Cherokee 5, Alva 7, Amarillo, Tex., 8,
 Wichita Falls 9, Denton 10, Paris 11, Gre-
 ville 12.

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Entire Block, 6th Ave., 43d-44th Sts. Evgs. at 8.
Daily Matinees at 2; Best Seats \$1.00.
Gigantic Entire New Triple Production.
The International Cup. Ballet of Nings.
The Earthquake. 12 New Circus Acts.

Maxine Elliott's THEA. 30th, B'way & 8th Ave.
Evgs. 8.30. Mats. Wed. Sat. Nov. 8
By CHARLES KLEIN.
The Gamblers with George Nash

LYRIC THEA. 42d W. of B'way.
Evgs. 8.15. Mats. Wed. Sat. Nov. 8.
GRACE MME. TROUBADOUR VAN
La RUE MME. TROUBADOUR RENSSELAER
WHEELER

BROADWAY THEATRE. B'way & 41st St.
Evgs. 8.15. Mats. Sat. and Nov. 8.
MARIE CAHILL Musical Comedy.
JUDY FORGOT

COMEDY 41st bet. B'way & 6th Ave. Evgs.
8.30. Mats. Wed. Sat. Nov. 8.
Douglas Fairbanks, in The Cub

CASINO B'way and 39th St. Evgs. 8.15.
Mats. Sat. and Nov. 8.
SAM BERNARD in HE CAME FROM MILWAUKEE

39th N. AVENUE 39th St. and B'way. Evgs.
8.30. Mats. Wed. Sat. Nov. 8.
LAST WEEK THE LITTLE DAMOZEL
Mon. Nov. 7. MR. WEEDON GROSSMITH.

DALY'S THEATRE, Broadway and 30th St.
Evgs. 8.30. Mats. Wed. Sat. Nov. 8.
BABY MINE MARGARET MAYO

HACKETT THEATRE, 42d St. W. of B'way.
Evgs. 8.30. Mats. Thurs. Sat. Nov. 8.
Wm. A. Brady's GREAT PLAY MOTHER Eckert Goodman

Low Fields' HERALD SON. B'way & 35th Sts. Evgs.
8.15. Mats. Wed. Sat. Nov. 8.
MARIE DRESSLER in TILLIE'S NIGHTMARE

WEST END 125th West of 8th Ave. Evgs. 8.15.
Mats. Wed. Sat. Nov. 8.
The Merry Widow
Next week, Mary Manning, in "A Man's World"

CIRCLE B'way and 60th St. Evgs. 8.15.
Mats. Wed. Sat. Nov. 8.
Wright Lorimer, in The Shepherd King
Next week, BOOTS AND SADDLES.

WALLACK'S B'way and 30th St. Evgs. 8.15.
Mats. Wed. Sat. Nov. 8.
SECOND YEAR

H. B. WARNER In PAUL ARMSTRONG'S PLAY, ALIAS
JIMMY VALENTINE
NEXT MAY IRWIN GETTING A POLISH
EXTRA MATINEE ELECTION DAY.

NEW AMSTERDAM Theatre. Guaranteed
Cool and Comfortable
Evgs. 8.15. Mats. Wed. Sat. Nov. 8.
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THE NEW FRENCH MUSICAL VAUDEVILLE

MADAME SHERRY
Lina Abarbanell, with Ralph Herz & 8 Others

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Mats. Sat. only. 2.15.
KLAU & ERLANGER... Managers
HENRY B. HARRIS
Presents
THE COUNTRY BOY A New Comedy
By EDGAR SELWYN

BELASCO THEATRE, West 44th St.
Evgs. 8.15. Mats. Wed. and Sat.
DAVID BELASCO Presents.
LIMITED ENGAGEMENT ONLY

The Concert
Herman Bahrt's Vienna and Berlin Success.
American Version by Leo Dittichstein.

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Evgs. 8.15. Mats. Wed. and Sat.
Saturdays only. 2.15
DANIEL FROHMAN... Manager
CHARLES FROHMAN presents
G. F. HATTIE
HUNTLEY & WILLIAMS IN
DECORATING CLEMENTINE

REPUBLIC THEATRE, 42d St., near B'way.
Evgs. 8.15. Mats. Sat. only. 2.15
DAVID BELASCO... Manager
KLAU & ERLANGER Present
BY KATE DOUGLAS
WIGGIN AND
CHARLOTTE
THOMPSON.

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SUNNY-BROOK
FARM

GAITEY THEATRE, Broadway and 46th St.
Evgs. 8.15. Mats. Wed. & Sat.
COHAN & HARRIS Present
GEO. M. COHAN'S COMEDY
Get Rich Quick Wallingford

HUDSON 44th St., nr. B'way. Evgs.
at 8.15; Mats. Sat. at 2.15.
HENRY B. HARRIS... Manager
HENRY B. HARRIS Presents
HELEN WARE in The Deserters

A New Play by ROBERT PEYTON CARTER
and ANNA ALICE CHAPIN.

NEW YORK B'way and 45th St. Evgs. 8.15
Mats. Wed. and Sat. 2.15.
Last week. The Greatest of All Musical Comedy
Successes Charles
Frohman presents
Donald Brian, Pope Stammer, Will West, Albert
Hart, E. J. Connelly, Daisy Le Hay, Carroll Mc-
Comas, Hilda Vining, Cyril Biddulph, 90 other
favorites.

CITY THEATRE 14th Street, opposite
Irving Place
Evgs. & Sat. Mat. 2.50. to 11. Wed. Mat. 2.50 to 7.50.
DAVID BELASCO Presents the Merry Comedy.
Is Matrimony a Failure?
From the German "Die Thier in Freie" by Leo
Dittichstein. Same cast and production as seen
at Belasco's Republic.

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STAR THEATRE, Brooklyn. GAYETY THEATRE,
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COLONIAL ORPHEUM GREENPOINT BROXNY ALHAMBRA CRESCENT GOTHAM NOVELTY

World of Players.

NOTES AND ROSTER from Ben Craner's
"Widow McCarty's Co.—We are carrying
fourteen people, a band and orchestra, and
the show is doing good business. Roster:
Bob Mack, manager; Ben Craner, owner;
Russell Craner, comedian; Floyd McFarlan,
as the widow; Billy Boor, Floyd Pike, Floyd
Burth, Floyd Darling, Walter Stringham,
Ben Watson, Harry Johnson, Nellie Whalen,
and Zella Smith.

NOTES FROM THE BEULAH POYNTER CO.—
Beulah Poynter has secured the exclusive
rights of Edward Eggleston's novel, "The
Hoosier School Master," from the Eggleston
estate, and is at work making a four act
comedy drama from it. Miss Poynter's "Lena
Rivers" company is playing to good returns
in the South, this being its fifth season, and
her new play, "The Little Girl That He For-
got," in which she is starring, is proving as
successful as her former vehicle, "Lena
Rivers."

Miss Poynter's engagement at St.
Louis proved very successful in her new
piece, turning hundreds away at the matinee,
and incidentally making a record at
the Imperial for the largest number of
paid admissions at one performance. Little
Leann, who plays the part of Bessie
Hill with Miss Poynter, celebrated her six-
teenth birthday on Saturday afternoon by
inviting the children on the stage after the
matinee, to whom she served refreshments.

Beulah Poynter has had so many requests to
appear as Juliet that she is contemplating a
Spring tour of "Romeo and Juliet." John
Bowers will be seen as Romeo, and Joseph
Melvin as Mercutio.

SAMUEL DRAPER DUNLOP, manager of the
Grand Theatre, at Phoenix, Ariz., writes:
"Billie Friedlander, the young author-com-
edian, and his musical comedy company of
twenty-six people, an organization that is
probably the best popular priced attraction
in the West to-day, opened at the Grand The-
atre to capacity business Thursday, Sept.
29, for a twelve evening engagement. The
face of three counter stock attractions run-
ning permanently in the city, the Friedlander
Company has continued to S. R. O. business,
and has broken all stock records for the
Grand Theatre, and for the city of Phoenix."

The comedies (booked, music, and lyrics, all
written and composed by Mr. Friedlander)
are the cause of this immense business. They
are all new, superbly staged, and all the
original musical numbers are given in a man-
ner befitting a dollar and a half road show.
Mr. Friedlander writes, composes, stages and
designs all his plays, stars in each bill, and
manages his own company."

CORAL, MICH., NOTES.—The Coral Opera
House, which has been under the manage-
ment of J. H. Althaus for a number of
years past, has changed hands. Dr. E. Wm.
Bollo having bought the property. A new
drop curtain and scenery have been installed,
and when other improvements which are now
going on are completed, Coral will have one
of the most up-to-date opera houses in Cen-
tral Michigan. Dr. Bollo has had experience
before in handling opera houses, is acquaint-
ed with some of the best theatrical troupes
on the road, and is promising Coral some
good shows this winter. The bumper crops
and high prices of this season will make this
an attractive place for good troupes to visit.

AFTER a retirement of nearly four years
from show management, Chas. W. Ogden,
well and favorably known throughout the
Middle States, having conducted Ogden's
"Uncle Tom," "Rip Van Winkle," and "Ten Nights
in a Bar Room" attractions for ten years,
has connected himself with John D. Wehrle,
a well known newspaper man of the San
Luis Valley, and located at Cortez, Colo.,
where they have leased the W. O. W. Opera
House for five years. The new management
have made a decided change, enlarging the
building, placing a new stage, scenery and
opera chairs, even changing the name to the
Palace Theatre. Ogden & Wehrle will act as
amusement promoters for the entire San Luis
Valley.

NOTES FROM "A Pair of Country Kids"
Co. (Western), H. W. Link, manager.—We
are in our tenth week of the present season,
and have been playing to an A.1. business
everywhere. After finishing the
Walker circuit, we now go on the H. L.
Walker time through Minnesota and South
Dakota. The company has been receiving good
notices everywhere we play, and the roster of
the company remains the same, with one ex-
ception, Kenzie Waite, the boy soprano, who
was replaced the second week out by Chas.
Worthan, who played the "Kid" the latter
part of last season. Everyone is happy, and
it comes regular every week. Roster: H.
Link, manager; A. L. Bates, first; The Bor-
thour Jagnon, musical director; Carter Ed-
wards, W. C. Turner, Sam Schaffer, Monte
Walters, Telle Gylndon, Laura Lee, Chas.
Worthan and Dorothy Ray, as "Hil" and
"Tixie."

NOTES FROM Powell & Cohan.—This well
known firm, which has met with so much
success in the musical comedy field, is orga-
nizing a company to play permanent stock in
the Indiana Theatre, Marion, Ind. The In-
diana is one of the finest theatres in the
Central States, and was until recently one of
Harry G. Sommers' chain of theatres—play-
ing high-grade attractions. A repertoire of
musical comedies and musical melodramas
will be given under the personal direction of
Halton Powell.

JACK MARVIN, who played Pasquale,
in Texas, very successfully last year, opened
Oct. 3, with "The Squaw Man" Company,
playing Cash Hawkins. The company opened
in Norristown, Pa.

NOTES FROM W. L. Stewart's "My Wife's
Family" Co.—We opened Sept. 14, at Lon-
don, Ont., Can., playing to S. R. O. for three
nights there. We have been doing excellent
business right along. The roster of the com-
pany is as follows: W. L. Stewart, proprietor
and manager; B. H. Klimar, business man-
ager; George Cook (Cookie), musical director;
John Yockney, stage manager; H. Noel, prop-
erties; Leah Stoddard (featured), Marie Sal-
vatore, Marie Barron, Estelle, Edna, Dor-
othy, Fraleigh, Mabel Retten, Joe Ward,
Harry Fisher, Ross and Ross, and J. C. Yock-
ney. The company is booked to the Coast
and back.

ROSE STANLEY, formerly with the J. W.
Gorman Amusement Co., has signed with
J. R. Wood for the part of Sissey, in "The
Kindergarten," a musical comedy, in three
acts. Miss Stanley, who is the possessor of
a fine soprano voice, has been assigned three
musical numbers, which she will render dur-
ing the action of the comedy. "The Kind-
ergarten" is now in rehearsal.

W. S. BATES, manager of Avis Paige, in
"The Country Girl," writes: "The tour has
been most successful from every point of
view. Miss Paige is one of the most profit-
able stars now playing the one night stands.
Her business improves with every engage-
ment, and she is playing all her old towns to
capacity business. Miss Paige will go to the
Coast this season for the first time. The
MANAGER WILL REAP, of the Stetson's
"Uncle Tom's Cabin" Co. writes: "We closed
a week's engagement at the Howard Theatre,
Washington, D. C., to the biggest business
the show and house has done this season.
This company claims the credit of being the
only 'Uncle Tom' company playing a week's
engagement to exceptionally big business to
colored people only. Nearly every colored
man, woman and child in Washington came
to see the show, and went away with the best
of prices for the show. Manager Smith, of
the Howard, wishes this company to play a
return engagement, and we will do so at the
earliest possible date."

JAS. B. GENTRY has recovered from his
attack of illness and returned to New York.

HARRY RICH informs us that he has taken
management of Princess Xavier A. De Gon-
saga E. De M., phenomenal operatic singer,
ranging from a low baritone to a high con-
tralto, soprano, singing in three distinct
quality voices, contralto, baritone, soprano,
operatic and classical songs.

JULIUS GEMS, who is in his second season
with the Jennings Show, No. 1, as orchestra
leader, writes: "The show has been playing
to good business through Kansas, Oklahoma
and Texas. The eight piece orchestra is a
feature of the show. We are making three
nights and week stands, presenting high
class plays and vaudeville between the acts."

FRANK H. STOWELL, who has been man-
ager of advertising car No. 1 of Howe's Great
London Shows, closed his season Sept. 25,
and joined C. R. Reno's No. 1 "Human
Hearts" company as business manager.

P. J. KANE is with Herb Bell's musical
Comedy Co., at the Ninth Street Orpheum
Theatre, Cleveland, O., playing the opposite
comedy to Mr. Bell.

DEE AND NOBLE write: "We are in our
fifth week with Harry P. Brown and Bert
Leigh's 'Man on the Box' Co., featuring Bert
Leigh. The engagement so far has been very
pleasant and prosperous."

SHERIDAN BLOCK, WRIGHT KRAMER AND
STEPHEN WRIGHT have been engaged for
Henrietta Cushman's production of "The
Duchess of Suda," which will open on Nov. 21.
Notes from "The Life for Life" Company.

—Our business has been simply enormous
through Wisconsin. Since we opened, Oct.
9, we have broken four house records, which
goes to show if you give the theatre-going
public the goods, you can do the business.

Our congenial manager, J. Bert Johnson, is
a prince of good fellows, and always pro-
cures THE OLD RELIABLE for us right along
with the "ghost" every Saturday.

BILLY SCULLON writes: "I have fully re-
covered from an attack of typhoid fever,
and rejoined the Bryant Comedy Co., Prin-
cess Floating Theatre. This is my third sea-
son with the company, doing characters and
specialties. We have toured the great Kan-
sas River, part of the Ohio River, and we
are now on the picturesque Kentucky River,
filling the boat to capacity business. Roster
of company: Mrs. Violet Bryant, leads; Flo-
rence Bryant, soubrettes; Lillian Scullon,
characters; Charles Strobridge, leads; James
Gordon, leads; John McGowan, general
business; Billy Bryant, comedian; Billy Scul-
lon, characters; John Scully, pianist; Sam
Bryant, manager. All are enjoying good
health, and the 'spook' makes its weekly
appearance."

DEATH OF FRANK D. HEAD.
Frank D. Head, youngest son of Geo. W.
and Ida M. Head, died at the home of his
parents, 570 Washington Avenue, Brooklyn,
N. Y., Thursday night, Oct. 27, after a
brief illness from pneumonia. He was born
in Brooklyn, June 2, 1875, and spent the
greater part of his life there. He followed
commercial pursuits for a few years, but pos-
sessing a rich, sympathetic baritone voice, he
determined to go on the stage, and went into
light opera organizations, in which he sang
important roles. After a few years he retired
from the stage and then joined his brother,
Geo. W. Head Jr., in the music publishing
business, at 1416 Broadway, New York, where
he managed the executive offices with ability
and success up to the time of his illness. He
had a commanding presence, and his pleasing
address and a good nature made for him a
host of friends, who will mourn his untimely
death. His nature was a most sympathetic
one, and he never turned a deaf ear to an
appeal for help. Young Mr. Head was a
nephew of Major Jas. McCleer and Frank
Head of the Fourteenth Regiment, who was
killed in the Battle of Bull Run in the Civil
War, and after which the Frank Head Post,
G. A. R., is named. Another uncle was Lieut.
Henry T. Head, of the "Fighting Fourteenth."
The deceased had also been a member of
"Troupe C," remaining with this organiza-
tion for a number of years. Funeral services
were held at his late home, Saturday evening,
Oct. 29, and interment at Greenwood Cem-
etery.

NOTES FROM GRIFFITH'S MUSICAL COMEDY
Co.—We have been playing the small towns
of Southern Georgia and Alabama on our
way up from Tampa, Fla. On Oct. 5, we
opened the new Broadway Theatre, at Bu-
faula, Ala., a cozy little theatre, built by W.
A. Newman. On Sept. 3, we dedicated the
new Palace Theatre, at Mulberry, Fla., a
lively prosopate mining town, a forty mile
jump out of Tampa, a fine, modern theatre
seating 1,000, with a large stage, dressing
rooms, etc. We played four nights to
capacity business. It's a new town, and was
about. He has secured an extra attrac-
tion to the show Peter James, the champion
one hundred and forty-five pound Greek
wrestler, who, with his trainer, gives an ex-
hibition of wrestling and feats of strength,
and meets all comers. We get THE OLD RE-
LIABLE every week, as we find it obtainable
everywhere, and we need it in our business.

EDWARD WALDMANN will open his season at
Troy Nov. 3, in Stuart Robson's comedy,
"Our Bachelor." He will also play "The
Devil" and "Dr. Jekyll and Mr. Hyde." Roster:
E. L. Carter, manager; Richard Herbert,
business manager; Frank Marsden, agent;
Edward Waldmann, John Lester, S. R. Har-
vey, Kendra Fellows, Nana Hubbard, Emily
Johnson, Lillian Evans and Elizabeth Baird.

LOUIS RIAL has been engaged by William
A. Brady to play Mrs. Minerva Renlow,
mother of one of the Kentucky feudists, in
"The Cub."

OLIVER LABADIE, manager of the Western
"Just a Woman's Way" Co., writes: "There
are two companies out with this attraction,
and the outlook is promising for a long sea-
son. As we are in the Dakotas at present,
The Old Reliabile is always welcome, for
it is an excellent antidote for a monotonous
day."

MR. AND MRS. WM. J. WELLS, comedy
sketch duo, opened on the Geo. H. Webster
Northwestern circuit Oct. 24, commencing
at the Lyceum Theatre, Port Arthur, Ont.
They will produce their repertoire of sketches
as follows: "The Boy Who Wore the Blue,"
their successful rural playlet; "A Personal
Ad," a singing and talking act, introducing
Mr. Wells' clever impersonation of Sing
Chong, Chinaman; "The Town Clown,"
an Irish comedy.

BRAD AND MAXIM write: "We have just
closed fifteen weeks of Western Kansas time,
booked by P. G. Skaggs, out of Kansas City,
Mo., and have had a delightful tour and also
a very profitable one. We were well received
in all towns where we appeared, and played
return dates at Meade, Great Bend, Iola,
Wichita and Osawatomie. We kept in touch
with theatrical conditions through THE OLD
RELIABLE, and with but one exception found
it well represented in most of these towns. We
open at the Parlor Theatre, Omaha, Neb., for
J. F. Burton, and are booked solid for twenty
weeks through Nebraska and Iowa. We have
broken in our new character change act on
this time, and it has proved a big success."

JOHN BALDWIN, late of John and Clara
Baldwin, has formed a partnership with
Harry Foster, the old time German com-
edian. They are doing a German comedy,
singing, dancing and talking act, and have
been playing on the United time, with other
time to follow.

PISTEL AND CUSHING are playing on the
S. & C. circuit, and their act is going fine.
They are booked solid for one year. Week
of Oct. 10, they played a return date at
Seattle, Wash.

HAMPTON AND BASSETT write: "We are
located in our new home in Chicago, and
invite our friends to visit us when in this
city. We are resting at present, just having
finished thirty-one weeks in the South. We
will open in Chicago shortly."

W. J. STEWART is now sole owner and man-
ager of the Hippodrome, at Wildwood, N. J.
Harry L. Sampson, a well known minstrel
comedian, will be stage manager. Mr. Stewart
intends booking only the best of vaudeville
and circus acts for the Hippodrome, which
will open early in June.

DAVEY AND EVERSON, who recently returned
from a two months' fishing and hunting trip
in the heart of the Rocky Mountains, report
having a grand time. They caught more fish,
ducks, grouse and deer than they could pos-
sibly eat. While there they purchased a
large hay and cattle ranch in Colorado, com-
prising four hundred acres of cultivated land,
and after next season they will work in
vaudeville during Winters only.

OTTO AND CORTEL write: "We have joined
the Avarior Girls Co., for parts and special-
ties. Our "At War with Germany" act is a
scream at every show."

ISRAEL AND SISKY write: "We are meet-
ing with great success with our singing act.
We are in our seventh week on the New Eng-
land time, and are well booked ahead."

WALTER McCULLOUGH, who impersonates
the Devil in "The Devil, the Servant and
the Man," had the honor of being the first
actor to go to New Orleans to sign one of
the subscription notes of the World's Pan-
ama Exposition Company. Mr. McCullough,
who is quite well known in New Orleans,
having played in different stock companies
there some years ago, visited the office of the
exposition company Tuesday afternoon, Oct.
18, and, going to the auditor's office, an-
nounced his intention to subscribe to one
share of stock. It seems to be the general
impression that New Orleans is the "logical
point" for the holding of the celebration in
commemoration of the completion and open-
ing of the Panama Canal.

Geo. WILLS, of Wills and Baron, has en-
tirely recovered his health and the team is
playing return time in Chicago, for the Frank
Boyle circuit, to big success.

GEORGE SEARCY, of Searcy and Bishop,
was called home from Columbus, O., on ac-
count of the death of his mother.

GUS AND MARION KOOL were suddenly
called home to Milwaukee, Wis., on Oct. 11,
owing to the serious illness of Mr. Kohl's
father. After a brief six days' illness John
Kohl, a non-professional, died from pneu-
monia, at 12. Interment took place at Forest
Home Cemetery 14.

HARRY ELIAS writes: "After three years
with John W. Vogel's Big City Minstrels, I
closed with said show Aug. 7 at Hanover,
Pa., to join my sister, Grace Coyne, at Phila-
delphia, where we are rehearsing our new
act. Grace Coyne is a clever actress, having
been with several big musical comedies and
dramatic companies. The act will be known
as Coyne and Elias."

SPRAGUE AND DIXON report meeting with
big success presenting "A Mile of Laughs,"
booked solid over United time till after the
holidays.

JOE RILEY, character comedian, crayon ar-
tist and sword swallower, writes: "I am
with the Kyrle Moving Picture and
Vaudeville show as the principal vaudeville
attraction. I am making good and am booked
for several return dates, to be featured in
sword swallowing."

GARY'S SISTER AND DOGS opened in
Paris, Brazil, Sept. 29, and were a big hit.
NASH AND RINEHART write from Ballinger,
Tex.: "We are in our ninth week on the
Hodkins time, without losing a day, and
have nine weeks more booked. Our act has
been the approval of the house managers. We
are having an act written by Norma Wills,
of Wills and Collins, which promises to prove
a real novelty in the way of comedy dancing
acts."

DEKOVAN AND ARNOLD are meeting with
big success everywhere they appear, and Miss
Arnold's new Irish song, called "Donovan,"
is also a sensation.

JACK WARBURTON writes: "I have for-
saken the legitimate stage for vaudeville,
and am appearing in a sketch called 'Pop-
ping the Question,' written by myself. It is
meeting with wonderful success in the But-
terfield time. I was with Nancy Boyer, with
the Americans, of Canton O.; later with
the Nancy & Jack Co., I left Nancy Boyer
last year, when I launched Hyde's Theatre Party,
with L. H. Cunningham, manager of the
Faurot Opera House, Lima, O. This past
Summer I starred through the South with
Ed. Barry."

FRANK COOK has disposed of forty percent
of his rooming house to Mother Lynch, for-
merly of Brockton, Mass.

FRANK H. WILSON, of the team of Wilson
Bros., comedy Dutch singing act, was pre-
sented by Manager W. Rosco with an Elks'
charm with two elk's teeth, with a solid
gold band, and with name B. P. O. E., Chi-
cago, No. 4. Manager Rosco owns the Jeffers
Theatre at Saginaw, Mich.

TAMMO AND CAMILL write from London,
Eng., as follows: "We have made a great
success at the Empire Theatre, London, and
remain in England forty-seven weeks, in-
cluding a return engagement at the London
Coliseum."

LE ROY AND CAMILL write: "We have closed
with Ed. F. Rush's Bon-Tons, and are now
back in vaudeville, playing for Paul Goudron,
who saw our act at the Alhambra, Chicago,
and sent us out with a nice bunch of con-
tracts."

How Good Is Your Figure?

Are you too stout?
Too thin?
Abdomen prominent?
Hips too large?
Neck or arms bony?
How is your walk?

Do you s'and correctly?
Do you carry yourself with
grace and dignity?

Let me teach you the Hygienic prin-
ciples by which I have helped 45,000
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built up 20,000 by prescribing for each
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Judge what I CAN DO for you by what
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NO MEDICINE
NO APPARATUS

My methods are as scientific as medi-
cal practice; results come quickly. I not
only teach you how to GET WELL, but
how to KEEP WELL, to resist colds
and fatigue, to stand the strain of pro-
fessional life with its traveling and ir-
regular meals, to overcome headache
and nervousness. I can give you the
Poise, Animation, Personal Magnetism
and Self Control so essential to dramatic
success. I will teach you how to have
strong nerves and vital organs, and re-
lieve chronic ailments. Write for my
FREE Beauty Book, which shows how
to stand and walk correctly, and con-
tains many facts of interest to profes-
sional women. I will also send you
card of correct poise.

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PRONOUNCED "DEAR KISS"

Tout mon savoir et mon in-
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Djer-Kiss, interprétation par-
faite de la fantaisie féminine.

—Kerkoff, Paris

TRANSLATION: "All my knowledge and skill
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the perfect interpretation of feminine fancy."

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At all dealers. Send 6c. for Sample of Extract.
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SALTO-NUTS
\$1.35 lb. Mixed
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